

IN THIS ISSUE: { "PAULINE VIARDOT—HER LIFE AND CAREER"—BY WALDEMAR RIECK
"REASONS FOR THE EXISTENCE OF SO MANY CONFLICTING VIEWS ON SINGING AND A DISCUSSION OF SOME
VOCAL METHODS"—BY WILLIAM A. C. ZERFFI

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Jan Chiapusso Presented by Bush Conservatory—Walter Spry Gives Second Lecture-Recital—Hesselberg Again—Middelschulte at Notre Dame—Marie Lighthall's Activities—College and Conservatory Notes—Items of Interest

Chicago, Ill., July 16, 1921.—One of the most interesting recitals so far in the Bush Conservatory's summer series was that presented last Saturday afternoon, July 9, by Jan Chiapusso, the newly engaged pianist at the school.

Strengthening the splendid impression made at his first recital here last season, Chiapusso gave excellent account of himself in a program comprising two Lully-Godowsky numbers, "Sarabande" and "Courante;" Dandrieux-Godowsky's "The Chatterbox;" Schubert's "Rondo," Brahms' "Paganini Variations," Debussy's "Goldfishes," "Gardens in the Rain" and "Ballade," Chopin's etude No. 5 and fantasia, Liszt's F minor etude and Godard's "En Route." His admirable pianistic qualifications were displayed to fine advantage and he won the hearty approval of his listeners. The Bush Conservatory may well be proud to count such an excellent member among its faculty.

WALTER SPRY'S LECTURE RECITAL.

Walter Spry gave the second of a series of four lecture-recitals this month at the Columbia School of Music, Thursday morning. His subject was the "Classical Period" and he illustrated the lecture by playing in a clear and forceful manner the F minor variations of Haydn, the fantasia from the D minor sonata of Mozart and the sonata, op. 31, No. 3, by Beethoven. The third lecture-recital will present the composers of the "Romantic Period"—Schubert, Schumann, Mendelssohn and Chopin. The last of the course will be on the "Teaching Material by Modern Composers," and will take place Thursday morning, July 28, in the Columbia School of Music.

HELSELBERG AGAIN.

Speaking of versatility, it ought to be Hesselberg's middle name, for now we have before us a group of three semi-classic, semi-popular songs—"Twilight" (romance), "Little Miss Sunshine" (waltz), and "There's a Rainbow in the Sky for You" (ballad), each of which is destined to become extremely popular. In these, as in his former concert and sacred compositions, Hesselberg demonstrates that it is still possible to write pleasing, melodious and effective music without deviating one jot from the conventional track, and without trespassing into the field of "jazzdom." These latest vocal "salon-music" numbers of the noblest kind, delight the listener with enjoyable figurations and tune-ful, eminently original inventions, whose fine distinction lies in their very obviousness. The hearer has at once the pleasurable feeling that there will not be any "hard nuts" to crack; the constructive part is so simple that any one can easily follow it, without the aid of Jadassohn or Prout; and the harmonic embellishments of the accompaniment, in spite of all the noblesse and elegance displayed, is so transparent, that the listener carelessly abandons himself to the easily flowing rhythmical swing of the song, without worrying over unforeseen modulations, and without dreading contrapuntal intricacies. The lyrics in each instance are from the pen of gifted Josephine Jackson, of Chicago.

MIDDELSCHULTE'S ORGAN RECITALS AT NOTRE DAME.

An interesting feature of the summer session at the University of Notre Dame School of Music is the yearly series of organ recitals given by that eminent artist, Wilhelm Middelschulte, who teaches there every summer. For this series Mr. Middelschulte has arranged exceptional programs, the first of which, July 10, was made up of the Musin "Sonata Solemnis" (which on this occasion received first hearing in America), Corelli's sonata for violin and organ, in which he had the assistance of the Rev. Aloys Mergl; Thiele's theme and variations in C major, Franck's A minor choral, Reger's "Ave Maria," Handel's suite in G minor, Vitali's ciaccona for violin and organ and Middelschulte's own fugue on four Bach themes. The second program, July 17, was devoted to the following American composers: Backer, Mergl, Luening, Pietsch, Keller, Cole, Browne, Leard, Smrz, Stelzer, Becker, Weiss, Dickinson and Middelschulte.

On Sunday, July 24, the third program will comprise all Bach selections, and the final one, on Sunday, July 31, will consist of Best, Guilmant, Liszt, Schumann, Karg-

Elert, Saint-Saëns, Ritter and Bach-Middelschulte numbers.

VISITORS AT THIS OFFICE.

Among the out-of-town visitors at this office during the week were Cecil Arden, of the Metropolitan Opera Company, who appeared recently at the Blackstone Theater, meeting with the full approval of the audience; J. Francis Smith, manager of musical artists, with offices in Aeolian Hall, New York, who was booking many dates for his artists, including Magdeleine Du Cărp, the well-

meeting with full approval. Miss Lighthall anticipates a very busy fall season.

MARIE MCCORMIC A PUPIL OF TREVISAN.

Marie McCormic, who has been engaged by Mary Garden as one of the leading sopranos of the Chicago Opera Association and around whom so much publicity centered last winter, is a pupil of Vittorio Trevisan, with whom she is still studying her repertory.

BIRDICE BLYE BACK HOME.

After an extensive sojourn in California, Birdice Blye, the distinguished pianist, has returned to Chicago, where she says the temperature is about twenty degrees higher than in Southern California. Yet Chicago is boosted as a summer resort. Maybe so when the wind comes from the East, but this summer it has blown only from the South and West and the lake breeze is sadly missing.

CHICAGO MUSICAL COLLEGE NOTES.

Mollie Margolies gave a piano recital under the direction of Carl D. Kinsey, in Ziegfeld Theater, Tuesday morning. Her program contained Sigambati's arrangement of a melody by Gluck; the same master's music from "Alceste," arranged by Saint-Saëns; Beethoven's D minor sonata, op. 31; caprice for the left hand alone by Rudolph Ganz and a gavotte for the right hand alone by the same composer; a group of works by Chopin comprising Liszt's transcriptions of "My Joys" and "Maiden's Wish," the F major etude, op. 25, and the A flat major ballade.

A feature of the summer performances will be a grand opera program presented by Richard Hageman, whose opera classes have aroused unprecedented enthusiasm.

M. WITMARK SONGS POPULAR.

At the recital given Tuesday evening, July 12, at Kosciuszko Park, by pupils of Laura M. Culbertson, five songs from the famous Witmark Black and White Series were used, namely: "In the Garden of My Heart" and "Dear Little Boy of Mine" by Ball, "Carissima" and "Smilin' Through" by Penn, and "I Would Weave a Song for You" by O'Hara. The above is just another instance of the popularity which songs of this type have achieved with both teacher and pupil.

At the Edgewater Beach Hotel where a very excellent vocal sextet is furnishing musical programs during the evening, Witmark's songs are again very much to the fore and are considered the most popular numbers in the repertory both by the patrons and singers themselves. "In the Garden of My Heart," "Sunrise and You," "Kiss Me Again," "Italian Street Song," "Sorter Miss You," "Smilin' Through" and "Neath the Autumn Moon" are just a few from this popular publishing firm which seldom fail to be enthusiastically received.

BUSH CONSERVATORY NOTES.

Capacity crowds have greeted the successful series of artist recitals which are scheduled for the summer session at Bush Conservatory. The Master Classes at Bush Conservatory are creating a great deal of favorable comment and the greatest interest among the pupils who are fortunate enough to have the privilege of attending.

Jan Chiapusso, the great Dutch pianist, who has recently joined the faculty, does some remarkable work in his master class for pianists. Richard Czerwonky, in the master class for violinists, has some splendid material, and the masterpieces of the literature for the instrument are treated in the lesson. Boza Oumiroff, the famous Bohemian baritone, conducts the class for singers, and most interesting developments are found in the work given by this master at each meeting of the class.

Several professional pupils of Mae Graves Atkins, the popular soprano and teacher at Bush Conservatory, are doing interesting things this summer, preparatory to resuming their work in the fall.

Helen Smith, soprano, sang recently at the Chicago Rotary Club luncheon. She was also soloist last month at the Austin Methodist Church and left last Saturday on a seven weeks' tour as soloist with the Chicago Light Opera Company.

Violet Miller leaves the city shortly to become a member of the "Listen Lester" Company. Dorothy Neill has been selected as the soprano of the Grace Episcopal Church quartet during the summer months. Vilas Johnson, tenor, gave a concert recently at Harvard, Ill. Mrs. Atkins has a large and growing class at Bush Conservatory and next season will be one of the busiest teachers in Chicago.

The classes at the Summer Normal at Bush Conservatory are the greatest in the history of the institution. Students are entered in the classes from nearly every state in the Union, and the usual large following from the

(Continued on page 26)



Jernand de Guldre Photo, Chicago.

RICHARD CZERWONKY.

The violinist, composer and conductor, whose popularity is increasing from year to year. This last season was a most successful one for him and already twenty-two engagements have been booked for 1921-22, among which are two invitations from symphony orchestras to conduct his most recent orchestral work, "Carnaval of Life."

known French pianist; Christine Langenhan, who appeared with great success at Mandel Hall on Friday, July 15, in a song recital. (This, by the way, was a return engagement, the recital being given under the auspices of the University of Chicago.) Ernst Knoch, another visitor here, played, by the way, the accompaniments for Mme. Langenhan at the recital above mentioned. Mary Kinnavey, MUSICAL COURIER correspondent in the Tri-Cities (Davenport, Moline and Rock Island) favored us with a visit at the end of her two weeks' visit in this city.

MARIE LIGHTHALL'S ACTIVITIES.

Marie Lighthall, the gifted Chicago soprano, has been busy all summer, singing at the Edgewater Beach Hotel. Miss Lighthall has also substituted as soprano soloist at the Pilgrim Congregational Church and at the First Presbyterian Church, both of Oak Park, and has been asked to substitute on many other occasions, on each instance

Pauline Viardot—Her Life and Career

By WALDEMAR RIECK

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Parentage and Early Life

THE centenary of a great singer and well known vocal teacher, Pauline Viardot, occurred this week. She was born in Paris, July 18, 1821, of a musical family, the second daughter of a famous tenor, Manuel del Popolo Vicente Garcia (1775-1832) and his wife, Joaquina Sitchés, a celebrated opera singer who, under the name of Brianés, sang the part of Fidalma in Cimarosa's "Matrimonio Segreto," on the Madrid stage, in 1817. Her sister was Mme. Malibran (1808-1836), who



PAULINE VIARDOT.
From an engraving by Richter.

was immortalized by Alfred de Musset, and her brother, Manuel Garcia (1805-1906), inventor of the laryngoscope, for a time professor of singing at the Paris Conservatory and author of a book on the art of singing, was Jenny Lind's teacher.

On August 29 she was baptized, Michelle Ferdinande Pauline, in the parish church of St. Roch. Her sponsors were the celebrated Ferdinando Paer (1771-1839) and the Princess Pauline Prascovie of Galitzin (Countess of Schonvalsh). In 1824 her father was engaged as the leading tenor at the Opera House in London. It was there that her sister Maria, then a finished singer, made her debut in 1825. About the summer of that year, 1825, Garcia left with his family for New York to establish



PAULINE VIARDOT (1863),
Engraved by J. C. Armytage from a photograph.

Italian opera in America. Opera in Italian was given in New York for the first time on November 29 of that year, nearly two and a quarter centuries after its first presentation in Europe, the first regular opera "Dafne" by Peri and Caccini, being produced at Florence in the Corsi Palace in 1597. The company had been giving opera in New York for some time when Garcia lost his prima donna, Maria, through her marriage to François Eugène Malibran, a French merchant doing business in New York. He therefore left New York with his wife, son, youngest

child, Pauline, and his opera company and went to Mexico to give a series of operatic performances there.

Musical Education

It was in Mexico that Pauline received her first piano lessons from Marcos Vega, the organist of the Cathedral there. So extraordinarily clever was she, it is said, that when she was six years old she was able to speak with volubility four languages—Spanish (her maternal tongue), French, the language of the country in which she was born; English, which she acquired in the family travels, and Italian. At a later period, when she was invited to appear in Germany, she made herself thoroughly conversant with the language of that land. Before she was twenty-eight she could read Greek and Latin. After having spent eighteen months in Mexico, from 1827-1828, Garcia decided to return to Europe. On his way to Vera Cruz he was robbed by Mexican bandits of nearly \$100,000 in ingots of gold and silver and, under threat of death, was compelled to sing for them, after which they restored a considerable amount of the booty and gave him an escort to the coast as a safeguard against other highwaymen.

Returning to Europe in 1828, we find Pauline, only seven years old, accompanying her father's pupils when he gave vocal lessons. Noticing the skill she possessed, her father placed her under Meysenberg, who taught her piano and with whom she made rapid progress, devoting three years to finger exercises. She then became a pupil of Franz Liszt, under whom she also studied composition and from whom she gained precision, brilliancy and mu-



PAULINE VIARDOT,
From an engraving by Achille Martinet after the painting made in 1843 by Ary Scheffer (1797-1858).

sical conception. Her manual adroitness, facile fingering, and poetical touch were such that it was first proposed that she follow the career of a pianist, a profession which Liszt, one of whose most distinguished pupils she was, was desirous for her to pursue, but her health was not equal to undertake such a sedentary study. When remarks were made of Malibran's prowess, Garcia, who, though he died when Pauline was eleven years old, thought her voice would outrank that of his other daughter, Malibran, would say: "There is a younger sister, who is a greater genius than she."

Upon her husband's death, in 1832, Mme. Garcia went to Paris, where she made her residence with Adolphe Nourrit, the tenor, one of her son Manuel's most eminent pupils. Nourrit endeavored to have Mme. Garcia place Pauline under Rossini, who gave vocal lessons. This, however, she would not acquiesce to, and as her son Manuel was at that time busily engaged in teaching in Italy, Pauline's mother undertook to teach her daughter, who was an eager, quick, enthusiastic and industrious pupil and took great pleasure in singing Schubert's songs. When Pauline was fourteen or fifteen, she took part in the concerts of her sister, Mme. Malibran. From Anton Reicha (1770-1836) she took lessons in harmony and counterpoint. Besides her musical talent she was also gifted in art, and without a master had learned to paint in water-color and sketch portraits, caricatures and costumes. At sixteen years of age her voice was placed. Like that of her sister it combined the two registers of the soprano and contralto in quality, having a soul-stirring tone which exercised a potent spell on her listeners. She had a range from F below middle C to the two octaves above it.

First Public Appearance as a Singer

Her first public appearance was in Brussels on December 15, 1837, at a concert given at the Théâtre de la Renaissance for the benefit of Charles Auguste de Beriot (1802-

1870), a famous Belgian violinist, who was her brother-in-law. It was his first appearance since the death of his wife, Mme. Malibran, the previous year. Mme. Viardot sang at this concert an air by Costa, and the "Cadence du Diable," by De Beriot, imitated from Tartini's "Dream," which she accompanied for herself with perfect grace and dexterity. The King and Queen, the Prince de Ligne and the diplomatic corps and many notables were present. The concert was such a great success that the Philharmonic Society had two medals struck for De Beriot and Mme. Viardot. Her second appearance was at a concert given by "La France Musicale," in the saloon of M. Herz. After other performances in Belgium she left with her mother and De Beriot, to give a series of concerts in Germany.

Begins Her Operatic Career in London as Desdemona

On May 9, 1839, before she had attained her eighteenth year, she made her debut at the King's Theater, London, as Desdemona in Rossini's "Otello." Undaunted by past recollections of Mmes. Pasta and Sontag, Mme. Viardot's rendition of the part bore such a strong resemblance to that of her departed sister Mme. Malibran, that even the most veteran artist was moved emotionally. Her success was most brilliant. She sang an aria composed by Costa, which was introduced in "Otello." She was recalled several times during the performance and at the close of the opera. The similarity of her voice and her sister's is related in the following story: A young woman taking a vocal lesson from the bass Lablache, who lived in the same house as Mme. Viardot and whose room adjoined hers, was having explained to her how Mme. Malibran sang the cavatina in "Norma" when, as the story goes, from the adjoining room a voice was heard singing that cavatina; the young woman, imagining a phantom had come to give her a lesson, fainted. On June 15 of that year she appeared as Angelina in Rossini's "La Cenerentola" in which she was even more admired than as Desdemona.

Louis Viardot (1800-1883), a well known French art critic and director of the Italian Opera in Paris then playing at the Odeon, hearing her in London, offered her an engagement as prima donna for the approaching season. Although she felt it to be too much for her, after some persuasion she consented to sing a few performances in Paris. It was thus that, on October 8, she appeared in Paris for the first time as Desdemona. The house was crowded, every seat and box being taken, for the desire of the Parisian public to hear her was great. The enthusiasm was immense and her Parisian appearance was considered the greatest triumph on the French lyric stage since Malibran. Her second appearance was in "La Cenerentola," and her third as Rosina in Rossini's "Il Barbiere di Siviglia" in which opera, through sudden failure of mem-



PAULINE VIARDOT (1848).

ory, she resorted to improvisation and although it was not the Rosina that the audience had expected, she did achieve a triumph. Upon her second appearance in this rôle she sang Rosina as it was written. For her benefit she appeared with Mme. Persiani, Rubini and Tamburini in Rossini's "Tancredi," and in February, 1840, at the benefit of Fanny Elssler, she and Duprez played in the last act of "Otello."

Marriage to Viardot

On April 18 of that year she married Louis Viardot, who shortly after his introduction to her had fallen deeply in love with her. She lived happily with him for more than forty years. He died May 5, 1883. After his marriage the bridegroom resigned his post as manager, and, being



PARK THEATER AND PART OF PARK ROW, Where Mme. Viardot's father, Manuel Garcia, gave the first Italian opera in New York, opening there November 29, 1825, with "The Barber of Seville."

intrusted with an important mission relative to the fine arts, the newly married couple left for Italy in the spring of that year. Mme. Viardot did not return to the stage until the spring of 1841, when she appeared as Camilla in Cimarosa's "Gli Orazi ed i Curiazi," at that season's opening of Her Majesty's Theater, London, on March 16. After a short season in London, owing to her health, she sought rest in the balmy climate of Spain, the land of her parents, and was obliged to decline offers to sing in London and Paris. While traveling in Spain she was induced to sing in Madrid. The enthusiasm of the audience at her second appearance in Madrid in June 1841 (as Desdemona), was so great that it was not until she had sung the rondo finale from "La Cenerentola" and accompanied herself in a French romance and two Spanish songs, on a piano which was wheeled on the stage (for the opera was over and the orchestra had departed), that the audience would permit her to leave the theater. A crowd escorted her carriage to the hotel with a tempest of *vivats*. While touring Spain she appeared in several towns outside of the capital in important operas of her repertory, including "Il Barbiere di Siviglia" and "Norma."

In October, 1842, she made her reappearance on the French stage at the Theater Italien, as Arsaces in Rossini's "Semiramide." In 1843 she published an album of five songs and romances, entitled "L'Oiseau d'Or." Declining offers from London, at the close of the Paris season, about Easter she left for Vienna, where on April 19 she made her first appearance at the Kärntnerthor Theater as Rosina in "Il Barbiere di Siviglia." It was the birthday of the Austrian Emperor, Ferdinand I (1793-1875), who in 1848 abdicated in favor of his nephew, the late Franz Joseph I. The theater was brilliantly illuminated and the elite of Viennese society were there. Mme. Viardot was at first received with a certain amount of reserve on the part of the audience, but at the end of the cavatina this coldness ceased and she was completely victorious, for her enthusiastic audience recalled her for the cavatina, the duet with Figaro, the trio in the second act, and then finally for the rondo from "La Cenerentola." On the thirtieth of that month she sang in Federico Ricci's "Corrado d'Altamura," which had been given in Paris in the winter of 1842-1843. In Vienna her artistic powers were greatly appreciated.

In August, 1843, we find her in Berlin, where, in order that the King of Prussia might hear her, Meyerbeer, then engaged in composing "Le Prophète," arranged a concert at which she achieved a brilliant success. In 1844 she was again singing in Vienna and later in that year at St. Petersburg, Russia. At the termination of her engagement at St. Petersburg in 1845, her Russian admirers presented her with a gold bouquet-holder on which was this inscription: "St. Petersburg, hommage d'admiration et reconnaissance offert à madame Pauline Viardot-Garcia, 25 février 1845," and also the names of twelve roles which she had sung while in the Russian capital, which are given as the following: Rosina, Desdemona, Anima, Romeo, Lucia, Zerlina, Tancredi, Odina, Norma, Cenerentola, Bianca and Morina. In July of that year she was one of those who attended the Beethoven fete in Bonn.

After singing in Paris we find Mme. Viardot engaged at the end of 1846 in Berlin, where in March of the following year in a German version of Halevy's "Ja Juive" she scored a great triumph, taking the Berlin critics by storm. At midnight, on the night of the performance, after returning to her abode, she was serenaded by the members of the orchestra, who are said to have kept up the serenade until dawn. Mme. Viardot's versatility showed itself when one evening, in a performance of Meyerbeer's "Robert le Diable," at Berlin, besides singing Alice which she was announced as singing, she also took the role of Isabella, as Mlle. Tuezek, who was to have sung the part, had been taken ill. Her representation in one opera of the two opposite roles of the princess and peasant was so superb that at the close of each act she was greeted with a storm of applause.

Schumann Admired Her

Robert Schumann hearing her in Dresden declared Rosina to be "her finest role." When Jenny Lind left the opera in Berlin, Mme. Viardot took her place and was always greeted with warm enthusiasm. In Hamburg, Dresden, Frankfurt, Leipzig and other German cities she was also as enthusiastically received. Her benefit, on February 24, 1848, at the Royal Theater in Berlin, was brilliantly attended, tickets being sold at quadruple the ordinary

price. The King and Queen of Prussia, the Princes and Princesses, and the Princess De Liegnitz were present at this performance, as was also the earl of Westmoreland, the British Minister. The performance commenced with the last two acts of Meyerbeer's "Les Huguenots," in which Mme. Viardot sustained her celebrated part of Valentine. She then sang Desdemona, in the third act of "Otello," and finally the last scene of Bellini's "La Sonnambula." Her energetic and passionate acting and astounding vocalization were never before so enthusiastically appreciated and greeted. She was compelled, despite the fatigue of her night's exertions, to repeat the "Ah non giunge" a second time and at its conclusion the stage was strewn with bouquets and laurel-wreaths.

In 1848 Mme. Viardot was engaged by Mr. Delafield for the Royal Italian Opera, London, where she made her first appearance on May 9 as Aminta in "La Sonnambula" in which, says a writer in the Musical World speaking of this performance, "She proved herself equal to Malibran. There was the same passionate fervor, the same absorbed depth of feeling; we heard the same tones whose naturalness and pathos stole into our very hearts; we saw the same abstraction, the same abandonment, the same rapturous awakening to joy, to love, and to devotion. Such novel and extraordinary passages, such daring flights into

the region of floriture, together with chromatic runs ascending and descending, embracing the three registers of the soprano, mezzo-soprano and contralto, we have not heard since the days of Malibran."

The fame which Mme. Viardot had acquired in Germany by her performance of Donna Anna in Mozart's "Don Giovanni," made her first appearance in that role at the Royal Italian Opera, London, on June 3 of that same year a matter of considerable interest. In the first scene of Viardot, when she sought to find some life in the dead body of her father and her subsequent faint seemed almost reality. Her shudder, as Don Giovanni kissed her hand, after she has recognized in him her father's slayer and her outbreak of indignation in the recitative describing the night of violence and in the air, "Or sai che l'indigno," were magnificently depicted and elicited immense applause. Her unprecedented performance created a unanimous demand for its repetition.

Creates the Role of Fides

When "Le Prophète" was performed for the first time in Paris on April 10, 1849, Mme. Viardot sang the great role of Fides of which she was the inspiration and creator, for Meyerbeer had kept it safely laid aside for years, awaiting the time when it could be interpreted by the one for whom it had been expressly written. In this role she created a great sensation in Paris, as she did likewise when, on July 24, 1849, it was given with her in the same role at Covent Garden, London, a production which saved the fortunes of the struggling new Italian Opera House. Her acting and singing in the opera were masterful and sublime and at the close of the first performance in Paris, Meyerbeer said to Mme. Viardot: "What can I say to you? There were the tears of thousands to prove the effect of your singing, and I totally forgot that I was the composer of the opera in sharing the emotions of your audience." It was one of her greatest roles and was sung by her some two hundred times. When Gounod's "Sappho" was performed in Paris for the first time in 1851, with M. Gaymard as Phaon, M. Brémont as Phyléas and M. Marié as Alcée, Mme. Viardot sang and acted the title role with great ability. This new role, at least as difficult as that of Fides, brought much honor to the eminent singer, who at that time was very popular on the operatic stage. For many seasons Mme. Viardot appeared in London in all the great parts in which she had distinguished herself on the continent. Her last season in England was in 1858, when she sang at the Drury Lane Theater, where there was Italian opera. In that year, as in the previous ones, she appeared in the leading concerts in London, and in the great provincial festivals, the one at Birmingham of that year being her last appearance in England.

She then went to Poland, where at a concert given by Prince Gortschakoff at his palace in Warsaw, at which all the elite of the Polish capital were present, she was the principal performer. She sang the grand air from "L'Italiana," two pieces from "Le Prophète," and some Russian airs. "As 'Le Prophète' was prohibited from being performed at Warsaw, it was not until two days after the scheduled performance of that opera that Mme. Viardot made a successful appearance in the substituted opera of "Norma" which was followed up with "Il Barbiere di Siviglia" in which she was even more brilliantly received. In January and February, 1859, we find her again in Berlin, where, needless to say, she was an immense success, the theater always being crowded at double prices.

At the Théâtre Lyrique in Paris, Gluck's incomparable masterpiece, "Orpheus and Eurydice," was revived for Mme. Viardot on November 10, 1859. She sang Orpheus more than a hundred times and at this revival restored the Italian contralto version. The success which she obtained by the revival of this opera

(Continued on page 18.)



PAULINE VIARDOT, In Gluck's "Orpheus and Eurydice."



VALENTINE, MME. VIARDOT AND MARCEL, SIG. MARINI, In the opera of "Les Huguenots" at the Royal Italian Opera, London, in August, 1848.

Levitzki Has Gay Time en Route to Australia

Proceedings on the S. S. Ventura, en route from San Francisco to Australia, were much enlivened by the presence of Mischa Levitzki, who together with his brother Max and his manager, Daniel Mayer, were among the passengers. In the past there have been complaints that in his stage deportment Mr. Levitzki was too grave and serious, but from the reports which have just been received it is evident that on occasion he can unbend and become just as "undignified" as anyone else.

The first stop made was at Honolulu, where Mr. Levitzki and Mr. Mayer were entertained by Mr. and Mrs. L. T. Peck. Mr. Peck is the president of the Philharmonic Society, and it had been planned originally that two recitals would be given by the pianist en route, but owing to the few hours that the Ventura remained in port, this was out of the question, and consequently there was great disappointment. Among the points of interest visited were the Pali, the Country Club, the Aquarium, and of course the Beach at Waikiki, as Levitzki is very fond of swimming. On their return to the ship they wore garlands of Hawaiian flowers around their necks, according to the local custom.

The next event of import was the visit of King Neptune as the Ventura cross the Equator. As Neptune's Daughter in the person of the only and original Annette Kellerman ("In Person," as the billboards announce when movie actors desert the silver screen for the spoken drama) was also among those present, together with members of her theatrical company, the occasion took on particular significance and the captain of the ship said that the costuming was the most elaborate he had ever seen on similar crossings of the line. The part of Neptune was taken by Orville Caldwell, who was the statuesque Sultan in the spectacular "Mecca" at the Century Theater, New York, last season. For once Miss Kellerman took the part of Neptune's wife instead of his daughter. Mr. Levitzki was the court musician and led the parade playing the "gazzook." Mr. Mayer was cast as Dr. Aesculapius, and to him fell the task of examining all the landlubbers before Neptune received them into his domain, or to speak more frankly, before they were dipped into the swimming tank. Despite the court positions held by Levitzki and Mr. Mayer, they were thrown into the tank along with the commoners.

Miss Kellerman and Mr. Levitzki were the leading spirits in the Fancy Dress Ball, which followed a few nights later. This time Levitzki appeared as Napoleon, winning the prize for the best costume, despite the fact that he was garbed in a pair of tights taken from one of the theatrical trunks, an officer's coat, and a triangular hat made over from the headgear of one of the women passengers. The acme of realism was reached in a real sword borrowed from a U. S. naval officer. He was also awarded one of the prizes for dancing. Miss Kellerman was decked out in one of the "fish" costumes worn in a former screen production.

The climax of this eventful trip was the ship concert given by the Kellerman vaudeville stars, with the assist-

ance of Mr. Levitzki, who was the whole orchestra and later "doubled" as a minstrel and a tambourine dancer. Programs autographed by Miss Kellerman and Mr. Levitzki were sold at auction, and over thirty pounds was realized from this alone for the benefit of the Sailors' Widows and Orphans Fund.

Upon their arrival in Sydney the ship was bombarded by an army of reporters and moving picture operators. Numerous poses were taken of the two stars of the aquatic and pianistic worlds, and they were shown the following week while Mr. Levitzki was giving his series



(Left to right) Max Levitzki, Annette Kellerman and Mischa Levitzki.

of recitals at the Town Hall and Miss Kellerman and her company were appearing at the Tivoli Theater. Miss Kellerman, being a native Australian, was given a great reception, but it was no greater than that accorded Mr. Levitzki, although he was known only by the reputation that had preceded him.

Beginning on June 2, Mr. Levitzki gave nine recitals in Sydney, and after the first concert the spacious Town Hall was crowded every time, four extra recitals being given to satisfy the demands. Among those present at the second concert were Lady Forster, the wife of the Governor-

General of the Australian Commonwealth, and Sir Walter Davidson, the Governor of New South Wales. Toward the end of the program, in the midst of an ovation, during which the audience stood and cheered, Sir Walter stepped to the footlights and shook hands with the astonished pianist, at the same time voicing his appreciation and that of his party.

During their stay in Sydney Mr. Levitzki and Mr. Mayer were dinner guests of Margaret Davidson, the wife of the Governor, at Government House. Other social events arranged in their honor included a reception given on May 27 by the New South Wales Music Association, when Henri Verbrugghen, the director of the State Conservatorium of Music, introduced the pianist, whom he had met and heard in America two years before. Mr. Levitzki made his debut as a speaker and his efforts in that line were likewise greeted by cheers and applause.

A luncheon jointly honoring Miss Kellerman and Mr. Levitzki on the day of their arrival was another event attended by all the local music critics, the reporters who had interviewed the travelers, Mr. Mayer and J. and N. Tait, the local managers under whom Mr. Levitzki is touring. Another musical notable present was Jascha Heifetz, who had just completed an Australian season.

After ten recitals in Melbourne and four in Adelaide, Mr. Levitzki will return to Sydney in August for five orchestral appearances and some additional recitals. After that the plans are for concerts in Brisbane, and others in Wellington and Auckland, the principal cities in New Zealand.

Miura Singing in South America

Immediately after her great success in "Madame Butterfly" at the Opera Comique in Paris, Tamaki Miura sailed for South America, where she will sing at the Teatro Municipal of Rio de Janeiro until the end of July. From August 1 to 20 she will appear in Sao Paulo; from the 25th to September 30 in Buenos Aires, at the Teatro Colisco; from October 1 to 10 at Montevideo, and during the rest of October in Chili. Upon the conclusion of her operatic tour, Mme. Miura will come to New York for a concert tour.

Sundelius May Prolong Season at Ravinia

Due to the success she has had since her debut as Nedda in "Pagliacci" at Ravinia Park on June 27, Marie Sundelius, soprano of the Metropolitan Opera Company, in all probability will be persuaded to remain the rest of the season there and forego a well earned vacation at her camp in Maine. Few sopranos who have made their first appearances before Ravinia Park audiences have scored the emphatic hit this popular artist from the Metropolitan has done.

Betty Gray to Sing with Sousa

Betty Gray, the young American mezzo contralto who for the past two seasons has appeared as soloist with John Philip Sousa's Band at Willow Grove Park, Philadelphia, has again been engaged to sing at these popular concerts.



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LONDON'S SEASON DOMINATED BY RUSSIANS

Russian Ballet Takes Place of Grand Opera—A Flood of Muscovite Pianists—Stravinsky and Prokofieff Present at Premières of Their Works—Spivakovsky's Success—Also Brailowsky's—Gabrilowitsch Returns—Huberman Heads Violinists—Seidel and Rosen Make Debut—A Russian Festival—De Falla's "Three Corned Hat"—Spanish Dancers Popular

London, June 16, 1921.—The Slavic penetration of musical London, which set in toward the close of the war, is going on apace. Already a year ago the Russian flood threatened to inundate England completely unless some counter current from western Europe did not effectively stem the tide. During the past winter season there has been no let up, and Russians and Poles and Jugo-Slavs have been virtually the only substitutes for the Germans whose reign ended abruptly in 1914.

Today, two years after the signing of peace, the German musician is almost as rare a specimen in England as he was during the war, and the one conspicuous reappearance of an "ex-enemy"—that of Kreisler—has elicited from the London press a warning that is likely to be taken to heart by other prospective reappeareers, and even more so by the London concert agents, usually cautious in these troublous times.

It is a fact, moreover, that British consular officials on the continent are now refusing passport visas to most foreign artists, in a somewhat misguided attempt to "protect" the profession at home. From the quantity of such artists now active in London this would seem to be like locking the stable door after the horse is gone. What they have succeeded in doing is to limit the foreign musician to one particular kind, so that the "owskys" and "vitzkys," the "offs" and "kins" now occupy a good three-quarters of the musical announcement space.

This condition is further aggravated by the total absence of grand opera, which in seasons past brought a polyglot host of singers to these shores. English names, as usual, are in the minority, and would be more so except for the second American invasion, an extended repetition of last year's. Of this readers will be informed elsewhere in these columns. For the present let us concern ourselves with the Slavic hosts.

Among the pianists of the past week or two there have been Spivakovsky and Brailowsky, Phillipovsky and Borovsky, Gabrilowitsch and Moiseiwitsch, Pouishnoff and Slivinski. Among the violinists there are Dushkin and Toscha Seidel, Russians; Huberman and Kochanski, Poles, and Botzka, a Serb. Of cellists there are Boris Hambourg and Otcharkoff, Russians both; and there is, finally, Koussevitzky, of the baton and the double bass. Russian composers are represented by Stravinsky and Prokofieff. Meantime, the Russian ballet is doing its bit under Diaghileff, while Mme. Pavlova and her company are announced for a week at Queen's Hall, and Vladimir Rosing, the Russian baritone, is advertising a series of Russian and other operas at Aeolian Hall.

JASCHA SPIVAKOVSKY'S SUCCESS.

I shall not attempt to tell you about all these good folks and their valiant work. Space forbids even a cursory review of such an avalanche. Let me merely point out the high spots. One of the greatest surprises of the season, no doubt, is the extraordinary success of Jascha Spivakovsky. This young Russian, although he appeared here with success before the war, had been forgotten by all but the critics who praised him then. Now, in the course of three recitals, with programs fit for a giant, he has thundered his way into the favor of an a priori disinterested public. (How disinterested it is shown by the nearly empty halls at even the most interesting concerts.)

In the course of these three recitals Spivakovsky has sketched the whole history of pianoforte music from Bach to Brahms and the Russians—not chronologically or in any sense academically, but in an artistically balanced arrangement, with examples that would lend themselves to his big and essentially virile interpretation. His Chopin (B flat minor) and Liszt (B minor) sonatas took a big audience right off their feet and by the compelling power of his emotion backed by a positively prodigious technic held it in Wigmore hall a full two hours and a half, only to clamor for more. Again the rhythmic life of his Brahms F minor, the color he put into Schumann and Tchaikowsky's picturesque "Dumka," and the terrifying brilliance of Balakireff's "Islamey" made these systematic Londoners forget about their dinner hour, for these recitals were given at the most disadvantageous hour of 5:30 p. m.

Another young Russian with a real claim to distinction is Alexander Brailowsky, who has come over to capture London as he has captured Paris. He is in many ways the antithesis of Spivakovsky, so that one might well hear the

two play the same program without having the sense of repetition. Brailowsky, although the possessor of a brilliant technic, excels more by the clarity and intelligence of his exposition than by sheer power of execution. He is at his best in the poetic moods, but by virtue of a fine rhythmic sense he invests a Beethoven sonata with vivid life. An artist to—and through—his finger tips.

MASTER GABRILOWITSCH'S RETURN.

Speaking of Beethoven, let us hasten to record the masterful interpretation of the D major sonata, op. 10, and that in B flat major, op. 22, by Ossip Gabrilowitsch, which were outstanding features of his first two London recitals in a number of years. When one considers the indifferent

Exquisitely poised, her voice floats with sure attack, and no apparent effort.

—Los Angeles Examiner.



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patronage of the first of these recitals, with a presentation of the twelve Chopin preludes such as London has certainly not heard in years, except possibly from Busoni, one realizes that something is seriously wrong with its musical—or economic—life. However, those privileged to hear this virtuoso, in the best sense, were aroused to immense enthusiasm, and their numbers increased mightily for the very next recital. What struck us most in Gabrilowitsch's playing is the glowing beauty of his tone. In this respect he is perhaps without a peer today.

Of the rest of the Russian pianists, the most successful are Moiseiwitsch, whom America has heard too recently to require comment, and Borowski, who made an exceedingly good impression in the piano part of Scriabine's "Poem of Fire," under Koussevitzky. He is evidently an artist whose activities will bear watching.

HUBERMAN HEADS VIOLINISTS.

Bronislav Huberman, despite an occasional tendency to sacrifice beauty for strength, exerts a fascination by purely artistic means which would be impossible with mere virtuosity, and without the profound emotional grasp of the inner meaning of each work. As usual, he made his deepest impression with Bach, whose big D minor sonata, with the famous chaconne at the end, he projected with great clearness and majestic ease. He also played, for the first time in London, Vincent d'Indy's violin sonata (with Paul Frenkel at the piano), a scholarly work, not without French

graciousness and charm. He finished with a lovely and masterful performance of the Mendelssohn concerto.

SEIDEL AND ROSEN MAKE DEBUTS.

The same concerto was the principal number on Toscha Seidel's program at his tremendously advertised first appearance in London. His performance derived its greatest charm from the luscious tone, which did not fail to capture the audience at once. His great Auerian technic and ease of execution also told to advantage in the Vitali chaconne, and several smaller pieces added as pabulum for the crowd.

The criticism leveled at artists coming or returning from America that their programs are ordinary or behind the times should be taken to heart especially by these young virtuosos of the bow, who might well substitute a good classical sonata for a showy concerto imperfectly rendered with piano accompaniment at their recitals, and possibly vary their end groups by the addition of some of the good violin pieces written by modern composers, including Americans. Max Rosen, whose successful first recital is spoken of elsewhere, was a similar offender, with the Saint-Saëns concerto. His only real test, too, was the Vitali chaconne, played with fine verve, dynamic contrast and beautiful tone. The young American violinist, by the way, came unheralded and without adjectives, and announced one single recital, but has been immediately engaged for a second appearance at the Royal Albert Hall.

Paul Kochanski, the other Polish violinist, disappointed somewhat by his rather dry tone and unemotional reading of the Glazounoff concerto (under Koussevitzky's baton), but it may be unfair to judge, since he replaced Huberman only at the last moment, probably without due preparation. His Russian colleague, Dushkin, at his own recital failed completely to arouse our interest. But, being Russian, he was duly applauded, for the fashion of the day is à la Russe.

A RUSSIAN FESTIVAL.

Neither of the Russian cellists have we been able to hear, and Koussevitzky's double bass recital is yet to come off. We are full of curiosity. Meantime the famous Russian, who is a central figure in the Russian occupation of London, has impressed us most favorably on the whole as a conductor. In three concerts, constituting a "Russian Festival," he has treated the English public to fine performances of the three great symphonic works of Scriabine—the "Poème Divin," the "Poème d'Extase" and "Prometheus." The last named was done minus the "tastiera de luce," but with the chorus of women's voices at the end.

All three works were received with great enthusiasm, for what with Albert Coates' missionary work, Scriabine has become real meat to English audiences by now. There might be said to exist at present a Scriabine craze quite corresponding to the Tchaikowsky craze of twenty years ago. Is this to be taken as an omen? Really, such popularity is both dangerous and suspicious.

STRAVINSKY'S WILD INSTRUMENTS HISSED.

Other favorite items in Mr. Koussevitzky's programs were Rachmaninoff's "Isle of the Dead," beautifully played, and shorter works of Moussorgsky, Rimsky-Korsakoff, and Glazounoff. There was less unanimity about a bizarre "symphony for wind instruments" (someone misread "wild instruments") written in memory of Claude Debussy. One critic remarked that Stravinsky must indeed have hated Debussy terribly to have preserved such a memory of him! We, ourselves, who go far in the acceptance of modern cacophonies, had great difficulty in enduring some of these perfectly frightful combinations of sounds and noises—for the tone of the E clarinet, which seems to have been chosen as the favorite instrument, playing forte, is little more than noise. At any rate, it was impossible to realize the composer's intention, which we suppose is serious, at this hearing. This may have been due to insufficient rehearsal (the polyphonic portions did sound as though everything might have been all right if the men could all have got started together), and it is only fair to record that Stravinsky, who was present, expressed his dissatisfaction. Nevertheless he was made to get up and acknowledge the noisy applause which came from some parts of the house, while other parts indulged in angry hissing—as rare an occurrence here as it is in New York.

RUSSIAN BALLET FOSTERS MODERN MUSIC.

Russian music of all schools, it would seem, is having its great day here. But just to make sure that London has its fill of it, the management of the Russian Ballet, now in the third week of its season at the Princes Theater, is having an interesting selection of modern Russian pieces

(Continued on page 38)

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"KNABE PIANO"

Ted Shawn—America's Man Dancer

Six years ago an unknown westerner, taking with him a group of young dancers whom he had trained, worked his way from Los Angeles to New York. This young man did his own managing and booking, counted up his own receipts and paid his own bills in a truly western manner, and at last the little company reached New York. The plan was that they should all work in and about New York and spend as much time as possible in study. The westerner, Ted Shawn, went to Ruth St. Denis, who was so well pleased with his work that shortly after he was honored by being chosen to go on tour with her as her dancing partner.

Since that time Mr. Shawn's successes have been many and varied. It is interesting to note some of his achievements in order that the many angles of his character may be brought out and the diversity of his talent be reviewed. His early education and training were simple and wholesome, and he worked his way through high school and college. Besides a positive genius for creative work in the world of dance, he has an even greater genius for hard work.

This accounts for the facts that bring him to our notice as a producer, a writer, a designer of costume and stage setting, a manager and co-director of an internationally known school of dance, a writer of hundreds of dances, which he has personally taught to the large classes of dancers who annually come from not only all of the states but also from nearly all parts of the world for instruction in the art of dance. Above and beyond all these achievements he has been steadily gaining a reputation as a dancer.

Ted Shawn has today an international reputation, and he also holds a unique place among American dancers. He is one of this country's foremost and best known dancers of the classic school, and he has earned this place through his unceasing devotion to the ideals of classic beauty which have always been his and which his various experiences have deepened rather than destroyed.

From the day Ted Shawn left New York as the dancing partner of Ruth St. Denis his progress has been steady. Following his tour came his marriage to Ruth St. Denis; then the founding of Denishawn, which has become an institution of international fame; the presentation of the pageant of Egypt, Greece and India, in the Greek Theater at Berkeley, under William Dallam Arms, succeeded by a long and successful tour in vaudeville with Ruth St. Denis and pupils of Denishawn; then military service, and after the army, the dance drama, "Miriam, Sister of Moses," by Constance and Maxwell Armfield, produced in the Greek Theater, with Ruth St. Denis in the title role and Shawn as Moses. Mr. Shawn also trained the ballet, recruiting dancers from his summer course in Piedmont. Following this performance came the fire which destroyed the charming producing school, situated in Eagle Rock Valley in the suburbs of Los Angeles. Two months later his town producing school was in operation and from it four large dance productions were sent out in vaudeville, as well as a school maintained. Shawn alone, and with Ruth St.

Denis jointly, appeared frequently in concert dates on the Western coast.

The following summer he appeared with the Ruth St. Denis Concert Dancers in a program of Music Visualization in the Greek Theater at Berkeley, and the season of 1921 was devoted to joint concert engagements with Ruth St. Denis in a "Season of Dance, Music and Poetry," which included some of the loveliest numbers of their combined repertory as well as the innovation of the spoken poetic lines, visualized by the dance. The season closed with a run at The Players Theater in San Francisco, after a tour of Southern cities and a series in Los Angeles, Santa Barbara and San Diego. The play, "Ramati," by Charles Caldwell Dobie, in which music, poetry, drama and dance were charmingly interwoven, is decorated and enhanced by rich fabrics and vibrates with color in rare combinations and daring contrasts, of which these artists have so long been masters.

Since May, Mr. Shawn has been back in his studios which are carrying on the work of Denishawn, where, besides heading this school, he is at work several hours a day upon his new concert program which he will present this fall. Despite all this, from day to day chapters of a new book are finding their way to his publisher. The book is to be called "Ruminations of a Man Dancer."

When Frank Crownshield recommended Ted Shawn for Vanity Fair's Hall of Fame, he possibly had some of these achievements in mind. Approaching the world of dance from the angle of a scholar, whose ideals were lofty and who desired expression for his artistry through the medium of the dance, a passionate lover of beauty, with a distinct call for her service, he has striven untiringly and unceasingly to reflect the beauty within his own soul, and as always, the world has called it art.

Ted Shawn has won his way through years of hard work and unwavering ambition to the position, which is undisputedly his, as one of America's foremost man dancers.

J. S.

Cecil Fanning to Summer in British Columbia

Cecil Fanning, the baritone, and his sister, Mary Fanning, left on July 11 for California en route to Victoria, B. C., where they will remain until September as guests of Mr. and Mrs. H. B. Turpin, who have taken a house there for the summer. Mr. Fanning and Mr. Turpin will spend part of the time working on next season's recital programs. Among the cities where Mr. Fanning is already engaged to appear the coming season are: Buffalo, Cleveland, Pittsburgh, Benton Harbor, Mich.; Waterloo, Ia.; Kansas City, Mo.; Leavenworth, Kan.; Lawrence, Kan.; Wichita, Kan.; Winfield, Kan.; Coffeyville, Kan.; Joplin, Mo.; Iola, Kan.; Rock Hill, S. C.; Charleston, S. C.; Gadsden, Ala.; Alexandria, La. He is also booked for five solid weeks on the Pacific Coast, beginning February 28. The first three weeks will be in the Behymer territory, after which he is booked for a week each by Selby Oppenheimer of San Francisco and Laurence A. Lambert of Portland.

Mme. Liszniewska's Master Class Full

Teachers and pianists from various parts of the country are numbered among those who have gone to the Cincinnati Conservatory of Music to join the master classes offered there during the summer term. The master class in piano is in charge of Marguerite Melville Liszniewska, for many years an assistant to Theodore Leschetizky in Vienna. Mme. Liszniewska, after the death of the great master, continued teaching in Vienna until two years ago, when she went to the Cincinnati Conservatory of Music to conduct classes. This summer, teachers and students have arrived from the four points of the compass, and Mme. Liszniewska's time is well filled.

Among the members of the class are Roy Harvey, Beaumont, Texas; Agnes Nicholson, St. Petersburg, Fla.; Frances Winton, Brookline, Mass.; Richard McClanahan, New York City; Grace Stoolfire, West Pawlet, Vt.; Roberta Felty, Springfield, O.; Blanche Meyers, North Dakota; Ellen Buttenweiser, Cincinnati; Hannah Mitie, Chicago; Marion Wilson Hayne, Columbus, O.; Gertrude Matthews, Chicago; Maude Hinshaw, Chickasha, Okla.; Marie Hammer, Dayton, O.; Isabel Landis, Winnsboro, La.; Giovannina Matura, Youngstown, O.; Florence Senior, Council Bluffs, Ia.; Mrs. W. A. Bledsoe, Meridian, Miss.; Louise Boyd, Due West, S. C.; Rosalie Patterson, Fitzgerald, Fla.; Jeanette Gross, Cincinnati, O.; Marie Louise Smith, Cleveland, O.; Granville K. Eagler, Macksburg, O.; Fern Fontana, Milford, Texas; Robert Head, Owensboro, Ky.; Ethel A. Engle, Piedmont, W. Va.; Robert A. Sharrard, Steubenville, O.; Maud Moffat, Troy, Tenn.

Mme. Liszniewska will leave after the summer term closes for a six-weeks' visit in Europe. She has many concert engagements here next season, and will appear with the Detroit Symphony Orchestra, under Gabrilowitsch, as well as with other orchestras.

Hans Letz Returns

Hans Letz, the founder and leader of the Letz Quartet, returned on the S. S. Savoie on July 11, after a short visit with his father in France. After a few days in New York he and Mrs. Letz and their daughter will join the artist colony at Woodstock, N. Y., where Sandor Harmiti, Edward Kreiner, and Horace Britt, the other members of the quartet, are summering with their families. Rehearsals for next season will begin at once, and will continue until the fall.

Zerfi Pupil Opens Summer Class

Marguerite Clark, a pupil of William Zerfi, of New York City, upon receiving many requests for instruction, has opened a summer class in Derry N. H., which will be continued until the fall, when she will resume her work with Mr. Zerfi. Miss Clark, who possesses a beautiful soprano voice, has during the past season appeared many times in recital with marked success.



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Regarding

LEVITZKI

From the Sydney Sunday Times, June 5, 1921

JOTTINGS IN MUSIC

MISCHA LEVITZKI

An Impressionistic Vignette

(By A.C.C.S.)

The great auditorium at the Town Hall is thronged with a fashionable audience. The Vice-Regal parties from two Government Houses have been duly ushered into their special fauteuils by backward walking and blue-lapelled A.D.C.'s. The temporary hush caused by the entry of these Great Ones has once more changed to an ever-increasing buzz of conversation.

Suddenly, as if by magic, dead silence! On to the stage, empty save for two pieces of furniture, a Steinway Grand, and a useful looking chair with a spring back, steps slowly, solemnly, a rather grey-faced young man, blue of chin and with somewhat slant eyes. He bears in face and figure a strong resemblance to the Great Emperor Napoleon. Even the wisp of hair falling down the prematurely bald and domed brow is there. It is Levitzki, the emperor of the piano. He takes his seat as if it were a throne, lets his hands fall into his lap, and his head sinks on his breast as if he were lost in deepest contemplation. Slowly the hands are raised. The beautiful hands that flit like a butterfly over the keys in a brilliant little impromptu—as if to loosen the joints of the fingers.

Then, to the surprise and delight of everyone, he suddenly launches into the National Anthem. Surely the great song was never played in such a manner before on a piano. He plays it straight through once, and then once again, this time putting in some embellishments, which reveal instantly the stupendous power and virtuosity of the artist. People glance at each other and smile. The cognoscenti sense on the instant what is in store when the virtuoso shall have started on his programme proper.

There is a tumult of applause as this wonder-youth finishes his graceful tribute to Australia. If we were keyed up before, now we await with almost feverish interest a revelation of the genius hidden behind that mask-like face. Levitzki sits rigid in his chair. He is compact and well gathered together. His arms, his hands, his fingers all move, and move with astonishing vigor. Now and again his hands literally seem to bounce off the keys head high. Occasionally, at the conclusion of a final chord, or a wonderful chromatic run or arpeggio, the body sways to right or left, and the arms fly out over the end of the keyboard.

Now and again he actually smites the keys—hits them with all his strength. The answering volume of sound is sonorous, mighty, overpowering almost. Betimes the thunder of the Bach Fugue and Toccata gives way to a ravishing Gluck Melody. The sweetest crystalline song, as of a rippling brook, trails away down into vast spaces and is lost in the merest whisper.

But it is as the exponent of Chopin, the master of writing for the pianoforte, that Levitzki perhaps is at his most wonderful best. He plays all the delightful, familiar etudes, such as The Butterfly, The Black Note, and Scherzo in C Sharp Minor, and his audience make him repeat each number. They will take nothing less. Staid citizens are on their feet shouting and clapping, demanding encores, and they get them. In the midst of this hubbub of sound Levitzki seats himself, after bowing. His fingers move, and the roar of the audience hushes on the instant.

Later he plays Moskowski's La Jongleuse. You see the fair juggleress playing with flashing balls and daggers; or Tschalkowsky's Troika en Trainneaux, when the speeding sleigh drawn by fiery horses scuds across a ringing, frosty, snow-covered plain, and the bells jingle so that all may hear. It is wonderful. The Marche Militaire makes all our feet move in unison. The stupendous Liszt Rhapsody No. 6 visualises for us a group of Hungarian peasants dancing, love-making, quarrelling. The light and shade, the whole color scheme of the picture is amazing.

Suddenly a tall, commanding figure rises in front of the house. On his breast glitters an order. He advances to the stage and reaches up his hand to the astonished performer, who leans down to grasp it. It is the State Governor, Sir Walter Davidson, who so unconventionally realises the feeling of all the great audience. We would all of us have liked to do just that—shake this marvelous artist by the hand.

We have rejoiced in the past with Moiseiwitsch. We applauded very rightly, his amazing finger dexterity. We felt the warmth and romanticism of his playing. But in Levitzki's art we find something Moiseiwitsch never had. There is that irresistible swaying rhythm which is the soul of all music, and this, added to an almost uncanny power such as Paderewski and Rubinstein had in their heyday, combine to make Levitzki the most compelling musical force perhaps that has ever visited Australia. One feels there is absolutely nothing further to be said. One can only listen and marvel that one so young has acquired this absolute authority. For everything he does is authoritative and personal.

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REASONS FOR THE EXISTENCE OF SO MANY CONFLICTING VIEWS ON SINGING, AND A DISCUSSION OF SOME VOCAL METHODS

By William A. C. Zerffi

THE wide divergence of opinion prevalent among singers and teachers of singing as to what constitutes the correct method of singing has been and still is the cause of much wonder, for it seems incredible that there can exist so many different opinions upon one and the same subject. The attempts made to explain the matter on the grounds of there being many ways of doing the same thing are not wholly satisfactory, for the clash of views is too sharp not to have a more definite cause than this.

In my opinion something of that nature of a solution may be reached by the simple expedient of gathering together a group of singers, and asking them to describe as accurately as possible the sensations perceived when singing what they consider a correctly produced tone. It would be found that the descriptions vary to an astounding ex-

tent, proving how impossible it is to expect any two people to receive the identical impression of anything they hear, and would furnish a clue to the origin of at least some of the opposing views on singing.

Much of the vocal instruction in existence is based upon the assumption that a correctly produced tone will create the identical sensation in all, that is to say, something akin to the following method is employed. The teacher describes the sensations he perceives while singing the type of tone he has decided upon as correct to the pupil, and the latter endeavors to sing a tone which creates in him a similar sensation. This system of instruction fails to take into account that the sensation is the "result" of the tone sung and not the cause. It very naturally follows that until the singer has been taught how to produce a correct tone, it is quite impossible for him to experience what might be termed the correct sensation.

It is an undeniable fact that numbers of vocal methods date back to before any knowledge of the subconscious and automatic action of the vocal organ (and many other organs) was available. Since the playing of any musical instrument required the development of a certain amount of technic, what could be more natural than to conclude that in order to "play" the vocal instrument, a technic of some kind must be developed. This idea as regards technic in the shape of agility and control of the voice was undoubtedly correct, but unfortunately it was confused with the idea that the vocal organ must be taught how to function. To this actual misunderstanding of the nature of the vocal organ may be traced the origin of the vocal method with all its artificialities.

The inaccessibility of the vocal organ, the impossibility of making satisfactory observations of its peculiarly intricate mechanism, these factors have all added to the difficulty of the problem, and it is small wonder that speculation as to how the voice should be produced has literally run wild.

Careful investigation and understanding of the nature of the action of the vocal organ indicates clearly the fallacy of the supposition that it is necessary to acquire a particular method of voice production in order to be able to sing. The only vocal method which exists or ever has existed is the one which nature has evolved, and the correctness of our voice production depends upon the degree of freedom with which we allow our vocal organ to function. To obtain this freedom it is necessary to detect and eliminate all faulty habits of interference with the action

of the vocal organ, and to work back to the point where the vocal organ is absolutely unhampered and can respond to the wish of the singer without first having to overcome a certain amount of resistance before being able to adjust itself. This is a task which requires skill and patience, but until it has been accomplished constructive development of the voice remains impossible.

DEVELOPMENT OF THE SINGING VOICE FROM SPEECH.

Attempts have frequently been made to develop the singing voice from the speaking voice, and this would be an ideal method provided that correct habits of speech existed in the first place. This is, however, practically never the case, and unless the faulty habits are eradicated they are carried over into the singing voice, where they persist and actually develop together with the voice, and finally become so strong as to prevent normal singing.

SUPPOSED HELPS WHICH HINDER.

Strange as it may seem, a great many of the practices which vocalists have adopted with a view to helping themselves are actually accomplishing the reverse. One of the most popular of the "helps" is undoubtedly that of "holding down the tongue" coupled with the endeavor to "yawn" while singing. Theoretically, this is supposed to "open the throat," and allow for greater resonance space in the mouth. Practically, however, the results obtained are, the forcing back of the rear portion of the tongue, which lessens the available space in the pharynx and also prevents the larynx (vocal organ), to which the tongue is attached, from moving freely. It is without doubt one of the most pernicious and destructive of the many errors into which the vocalists have fallen, and yet for years the ability to hold down the tongue has been considered indispensable to good singing. This is only one of the many artificialities which are preached and practiced, each one of which adds to the already existing difficulties.

THE PSYCHOLOGICAL METHOD.

The increasing popularity of psychology, the study which has solved so many seeming mysteries, has led to formation of psychological vocal methods, the underlying principle of these being that to "think correctly" is to sing correctly. It sounds delightfully simple to say that if the mental concept of a tone is correct, the tone itself will be correct. Were it possible to transmit the thought or concept of a tone to the air, without its having to manifest itself through the medium of the vocal organ, this would be a most excellent method. Since this is not possible, the only way of judging the quality of the mental concept is to sing the tone. Tone, however, is air in motion, a physical phenomenon, to produce which physical energy is needed. The muscles of the body supply this energy, and the vibration of the vocal cords caused by the passage of the breath between them originates the tone. Correct tone production depends upon the coordination of both psychological and physical elements, and cannot be reached by a neglect of either one.

THE BREATHING METHODS.

The statement that "breathing is singing" is familiar to all, and breath control is usually taken to be the foundation of good singing. It would be foolish to deny that well controlled breathing is an essential of good singing, but that it is, as many insist, the whole of singing is rather too all embracing a claim. There exists, however, a very definite reason for the insistence upon the development of the breath capacity, although it is not the one usually given. The need for this over development of the breath is due to the fact that faulty methods of voice production waste so much of the singer's breath that he finds himself constantly in need of a greater supply. The singer who finds himself short of breath had better look to his tone production, and not waste time forcing more air into his probably already overtaxed breathing apparatus.

The sole function of the breath as related to singing is to cause the vocal cords to vibrate. If the vocal organ is given its normal amount of freedom, comparatively little breath is needed even for forte tones, and the whole question of breathing can be relegated to a position of secondary importance.

THE METHOD OF IMITATION.


The attempted imitation of the vocal methods of successful singers has undoubtedly been responsible for the breakdown and ruin of many a voice. This must not be taken to infer that the singers who have been imitated had necessarily faulty methods of voice production, but that the principle of imitation is in itself wrong. Since the natural quality of a singer's voice cannot be determined until the vocal organ is able to function with complete freedom, the attempt to compel the voice to assume any quality obviously foreign to it, would be to exert an arbitrary control over it, and prevent the inherent quality from asserting itself. It is further practically impossible for a singer to judge accurately whether the tone he is singing is actually a reproduction of the one he has heard, which fact in itself would be sufficient to prove the unreliability of any such method.

SUGGESTIONS FOR A SOLUTION.

The writer's main contention is that the question of an efficient and reliable method of vocal instruction cannot be solved by an investigation of any single phase of the situation. Psychology, physiology and physics must all be considered and each branch accorded its place. Without an understanding of the nature of the voice, the laws which govern its production, and the ability to detect any interference with the operation of these laws, a teacher is helpless in the face of the many problems which individual voices offer. The substitution of facts for personal fancies is a vital necessity, but above all, the education of the pupil to where he seeks to know the reason for all he does. Let him ask questions, and insist upon answers! It is his right, and a right which no teacher should deny him.

Cecil Arden Sings for Canadian Soldiers

Vancouver, B. C., June 28, 1921.—Following the example of Mme. Schumann-Heink and Melba, Cecil Arden, on her recent visit here, sang at the Convalescent Home before several hundred Canadian soldiers. Her graciousness in offering her art was deeply appreciated and she sang again and again, giving them many of the old English folk songs which they love so well. She has surely left a warm place in the hearts of the people of Vancouver. C.



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1920 Tour

Exquisitely balanced, fresh and euphonious in quality and trained to a precision equal to that of the Bach Choir.
—H. E. Krehbiel in *New York Tribune*, April 28, 1920.

Now in choral affairs we shall date from the visit of the St. Olaf Choir.—*Karleton Hackett in Chicago Evening Post*, May 8, 1920.

I am free to confess that I have no recollection of hearing more perfect partsong singing or a finer exhibition of tonal repression and temperamental coloration. . . . I know that it ill becomes a critic to wax enthusiastic, but circumstances at times compel such a course of procedure, and this concert of the St. Olaf Choir was undeniably one of such character.—*Wilson G. Smith in Cleveland Press*, May 4, 1920.

One of the great surprises of the musical season. . . . In many ways this was the most interesting choral body that has been heard in Chicago. . . . —*Edward C. Moore in Chicago Journal*, April 6, 1920.

One of the rarest expositions of the superlative in choral singing. . . . Letter-perfect, pitch-perfect, tone-perfect, text-perfect in the most difficult classic choral music, singing absolutely from memory and without accompaniment, even without the opening assurance of the diapason or tuning fork!—*Herman Devries in Chicago American*, April 6, 1920.

1921 Tour

It was a never to be forgotten exposition of the highest realms to which sacred music can reach. The fact that the program could hold the breathless attention and the reverence of an audience of all creeds and all walks of life was the supreme tribute to the ability of the organization.—*Gazette*, St. Joseph, Mo., April 5, 1921.

The singers of this choir are all students of St. Olaf, and doubtless are about the average of healthy young Americans of from 18 to 22. Then how does it come that they have learned to sing the most taxing music that has ever been written for the human voice with a certainty and ease that makes it sound as natural and spontaneous as the budding of the trees in springtime. . . . There may come a time when this St. Olaf Choir will have gained such fame as shall make them vainglorious, but that time is not yet. I admit that I had a little fear in hearing them again last evening after their great success of last year, lest there should be signs of spiritual disintegration, but the Bach was an absolute reassurance. . . . Orchestra Hall was sold out for the concert; and when this happens for a choir singing sacred music a cappella, you can understand that it is something out of the ordinary.—*Karleton Hackett in the Chicago Evening Post*, April 7, 1921.

The concert rendered yesterday by the St. Olaf Choir in Moolah Temple, Lindell Boulevard, has passed into history, and it will justly be remembered as a superb achievement. The choir numbers only fifty-five members, twenty men and thirty-five women, but their singing is incomparable. They are under the direction of F. Melius Christiansen, and the undivided attention with which these young people, all of whom are students at St. Olaf College, Northfield, Minnesota, follow the most exacting demands of their master is well-nigh marvelous. To him tuning fork and pitchpipe are discarded devices, to his wards the customary music sheets are needless encumbrances, and yet the intonation is so perfect, and every

chord so clear and pure, that the tonal effect is like that of a delicately tuned organ. . . . Every individual number exceeded by far the highest expectation, and in its totality the concert proved an artistic treat such as is seldom offered to music-loving St. Louis. . . . The appearance of the choir should serve as a stimulus to choral singing in the churches of the city. . . . From *St. Louis Westliche Post*, April 6, 1921. (Translated.)

Superlatives force themselves upon one in speaking of this notable organization—the foremost of its sort in the United States.—*Harry R. Burke, St. Louis Times*, April 6, 1921.

No such a cappella singing as that by the St. Olaf Lutheran Choir at Moolah Temple last night was ever heard in St. Louis before. . . .

It seems quite correct to say that in all America there exists no musical organization devoted to choral song quite comparable to St. Olaf. . . . —*Richard Spamer, St. Louis Globe-Democrat*, April 6, 1921.

At times the choir reminded one of the rich tone of a great pipe organ; at times of the pianissimo fineness of a violin section in a highly trained orchestra. . . . —*Ernest E. Colvin in the St. Louis Star*, April 6, 1921.

Owing to the delay in beginning the Culp recital, we could hear that astounding and remarkable body of singers, the St. Olaf Lutheran Choir, in Gustav Shreck's "Motet for Advent Season." But the performance of this difficult work, sung a cappella, was a whole concert in itself. We have exhausted terms of praise in behalf of this choir. Wednesday night was added proof that nothing eulogistic is exaggerated.

The sense of pitch, the magnificent, unfailing rhythm, the clarity of tone, the extraordinary musicianship, the individual excellence of each group, and the beauty of the ensemble combine to make the St. Olaf singers unique in the present-day musical history.

F. Melius Christiansen, conductor, is the presiding genius of the organization, and he accomplishes wonders almost without the flicker of an eyelash. A capacity audience listened wide-eyed, admiringly.—*Herman Devries in Chicago American*, April 8, 1921.

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BOSTON TO HAVE SHORT SEASON OF SAN CARLO OPERA IN FALL

Series of Performances to Begin November 7—Many Prominent Music Lovers Sponsor the Movement—Severe Electrical Storms Cause Week's Postponement of Pilgrim Pageant

Boston, Mass., July 17, 1921.—Fortune Gallo, enterprising impresario of the San Carlo Grand Opera Company, will give Boston a fortnight of opera in the fall, beginning November 7, at the Boston Opera House. Thus will he rush in where "angels" have feared to tread since the failure of Henry Russell and his confreres with the original Boston Opera Company some years ago. But Mr. Gallo is a hardy pioneer in these things and, from all accounts, knows how to produce opera successfully. Hence, it is not unreasonable to suppose that he will be encouraged to return to this city every year and that Boston may ultimately have a ten weeks' season annually.

Mr. Gallo's methods furnish a clue to his success. To begin with, he has obtained the sponsorship of many

"leading citizens," including Mayor Peters, Henry L. Mason, of the Mason & Hamlin Piano Company; Robert Winsor, Jr., of Kidder, Peabody & Co.; Judge Frank Leveroni, William P. Blake, Mrs. Allan Forbes, Henry S. Grew, president of the National Union Bank; Alexander Steinert, M. Steinert & Sons Co.; Professors George P. Baker and Edward B. Hill, Harvard University; Joseph H. O'Neil, president of the Federal Trust Co.; Frederick S. Converse, George R. Fearing, Jr., and Robert Jordan, all associated with the former Boston Opera Company; Courtney Guild, president of the Boston Musical Association, Apollo Club and Handel and Haydn Society; George W. Chadwick, Wallace Goodrich and Ralph L. Flanders, all of the New England Conservatory; Helen Ranney, president of the MacDowell Club, and Gertrude S. Sands, secretary of the Boston Musical Association.

Secondly, Mr. Gallo asserts that he will spare no expense in insuring the maintenance of high artistic standards in his productions. Singers, conductors, orchestra, chorus and mise-en-scene will satisfy the public. It is expected that artists of the standing of Ester Ferrabini, Anna Fittini, Tamaka Miura, Alice Gentle and Marcella Craft will take the leads. The Boston Opera House will be especially arranged for these performances, facilitating the production of opera under favorable conditions.

The repertory will be drawn from these operas: "Aida," "Carmen," "Butterfly," "Trovatore," "Bohème," "Martha," "Faust," "Gioconda," "Barber of Seville," "Lucia," "Cavalleria Rusticana," "Traviata," "Romeo and Juliet," "Pagliacci," "La Forza del Destino," "Tales of Hoffmann," "Rigoletto," "Thais," "Lohengrin," "La Navarraise," "Salome," "Hänsel and Gretel," "Secret of Suzanne," "La Tosca" and "Manon."

To the rank and file of the music-loving public, however, the popular scale of prices is the most significant feature of the San Carlo Company's projected visit. For if Mr. Gallo's plans materialize, Boston will enjoy first-class opera at relatively modest charges, \$1 to \$3, with reductions averaging ten per cent. on subscriptions for four performances.

The San Carlo Company starts out promisingly. Metropolitan Boston is thus afforded another opportunity to hear opera in a grand way, in a manner of speaking, and it is to be hoped that success will crown Mr. Gallo's heroic efforts.

PILGRIM PAGEANT POSTPONED.

The severe electrical storms of last week have necessitated a week's postponement of the pageant which was to be opened last Wednesday in celebration of the 300th

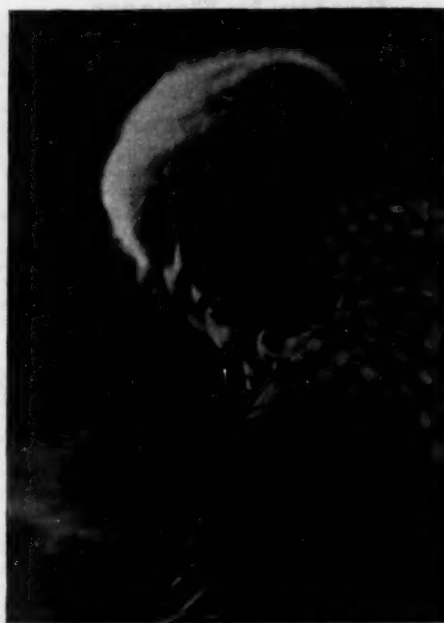
anniversary of the landing of the Pilgrims at Plymouth, Mass.

This pageant is being conducted by the Pilgrim Tercentenary Commission of Massachusetts and is an elaborate attempt to depict the history of the Pilgrims. The book has been written by Prof. George P. Baker, of Harvard University, in collaboration with prominent composers—Gilbert, Chadwick, Hill, Converse, Kelley, etc. It will require about 1,300 participants.

J. C.

Langenhan Scores in Two Recitals at Knoxville

Christine Langenhan scored two very distinctive successes at the summer school of the University of Tennessee, Knoxville, on the evenings of June 27 and 28. Upon both occasions the singer was in excellent voice and besides rendering a varied program, she was obliged to



CHRISTINE LANGENHAN,
Dramatic soprano.

add many encores. Several of the songs she rendered at the first concert were requested at the second, proving that Miss Langenhan left a very favorable impression with her hearers. Herewith are appended the most favorable critical comments:

"Christine Langenhan's song recital, Monday evening, at the Summer School, proved to be one of the most pleasing musicals of the season. Her dramatic soprano voice, sweet, clear and brilliant, together with her faculty of entering into the spirit of the songs she sings, make her work enjoyable. She won her way into the hearts of her hearers by her pleasing manner and her gracious way of responding to encores. Her short introductions to a number of her songs were well received.

"In response to an encore early in the program, Miss Langenhan sang 'Dixie.' Her voice and her interpretation of this much-loved Southern song won a warm place in the hearts of all. After completing her program for the evening, she was generous with her voice and sang a number of songs, much to the delight of all.

"Miss Langenhan is a genuine artist in feeling and interpretation and sings tastefully, and was indeed happy in the selections made in her groups of songs for the first program at the Summer School. Especially pleasing was her work in the fourth group, Lullaby from 'The Kiss,' 'Songs My Mother Taught Me' and 'Gypsy Song' (all in Czech). Her dramatic ability was best shown in her rendition of 'Spring Song' from the American opera, 'Shanewis' and aria from 'Mignon.' Many of her hearers pronounced her singing of the Indian Love Song by Lieurance as the best of the program."—The Knoxville Sentinel, June 28, 1921.

"Christine Langenhan, soprano soloist, was the attraction at the University of Tennessee summer school last evening, appearing in a splendid program given at Science Hall. The remarkable range and purity of the singer's voice, which is of dramatic soprano type, was apparent with her first rendition and was noticeable throughout the evening. The entire program was well chosen throughout and, owing to the wide variety of the numbers given, appealed to the audience."—Knoxville Journal and Tribune, June 28, 1921.

"One of the most fascinating features of the singing of Christine Langenhan, dramatic soprano, who gave her second recital at the Summer School, Tuesday evening, is her ability to give her hearers the 'mood' of the song as well as the 'music.' Another thing that added much

(Continued on page 41.)

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The Master School of Bush Conservatory

A great deal of attention has been attracted through the announcement made on the front page of the *MUSICAL COURIER* last week of the great Master School, which will be established at the Bush Conservatory in the fall. In the estimation of prominent musicians and educators, the founding of the Master School by Charles S. Peterson, the noted Chicago art patron, with the cooperation of President Bradley and the use of the splendid equipment of Bush Conservatory, is the biggest step in advance made in American music for many a day.

Mr. Peterson, the founder of the Master School, is well known for his activities in the encouragement of art in America. He is president of the Chicago Swedish Choral Club, which made a remarkable tour of Sweden last season. He is also a trustee of the Art Institute of Chicago and a guarantor of the Chicago Opera Association, and has recently been active in arranging an exchange exhibition of pictures between America and Sweden.

President Bradley of Bush Conservatory has long been regarded as a leader in modern developments in the field of musical education.

The establishment of the Master School of Bush Conservatory is the first unit in a comprehensive plan for the creation of a great National School of Music in which tuition will be free in all departments. Authorities on music conditions foresee the great influence the Master School will have on the raising of musical standards in America and the splendid training which will be given the choicest talents of the country. The removal of the financial barrier which has prevented many of the fine talents of this country from receiving the artist training necessary to their complete professional success is only one element of the influence which the gift of Mr. Peterson will have.

The first announcement of the Master School in these columns and in the daily press some weeks ago called forth enthusiastic comment. By the *Chicago Tribune* it is regarded as "a definite step forward in the cause of American music," and other papers have been equally cordial in their appreciation.

The faculty engaged for the Master School is a notable one. Edgar A. Nelson, the dean, is ranked today as one

of America's foremost musicians. His name is so well known that further comment is unnecessary. His artistry and personality have brought him a commanding position in American music and his appointment as dean of the Master School is an eminently fitting one. In the piano department are two remarkable pianists—Jan Chiapusso, the famous Dutch pianist, whose recitals in New York and Chicago in recent seasons have created such a sensation, and Julie Rive-King, whose name is a household word in America. In the vocal department President Bradley has engaged two eminent singers—Charles W. Clark, who has long been recognized as a leading teacher of voice in this country, and Boza Oumiroff, the famous Bohemian baritone, who has recently come to America from Paris. The name and fame of Mr. Clark are very familiar to the readers of these columns. In Paris M. Oumiroff is recognized as one of the world's greatest singers and a teacher of preëminent skill. In the violin department are Mr. Czerwonky, the distinguished violinist, composer, and conductor, and Bruno Esbjorn, the eminent Swedish artist, who has recently come to this country from Europe. Mr. Czerwonky and Mr. Brazelton will jointly direct the composers' master class, Mr. Brazelton having the work in form and Mr. Czerwonky the orchestration class.

As will be seen from the caliber of the above artists, the Master School is designed for the advanced training of exceptionally talented and ambitious students of piano, voice, violin, and composition who prove themselves properly equipped to study the masterpieces of musical literature under the great artist teachers who will conduct the Master School. Tuition will be absolutely free for a period of two years.

The number of students in each department will be limited to twelve. These will be chosen by examination from available candidates, the examination to be conducted by the dean and artist teacher. Although the instruction will be individual and personal, it will be given in class, so that the students will have the benefit of all criticism and suggestions on their own and other interpretations under conditions most favorable to their development.

Candidates for the Master School will be given two examinations before the appointments are made. The preliminary examination will be made at the time of entrance,

and if favorable they will be heard again by the dean and artist instructor. This will insure the most favorable appearance for the candidate.

Two years are required for the completion of the full Master School course. The term consists of thirty-six weeks, opening the last Monday in September and closing the first Saturday in June of the academic year. There will be a vacation of one week at Christmas.

No student will be accepted for less than one year of consecutive study. Students receiving appointments will be required to signify their intention to accept this requirement. Final examination for the September appointments to the Master School will be held during the week of September 19 to 24. Preliminary examinations will be given on appointment.

Little Art Orchestra to Tour Extensively

Catharine A. Bamman announces a tour of the Little Art Orchestra, which will replace the Little Symphony previously booked by her. The new organization will have Carlos Salzedo, the harpist, for its conductor, and Sascha Jacobinoff, violinist, who will assist him. Both of these artists have conducted with success during the tours of the Little Symphony and are entirely familiar with the repertory and the régime of rehearsing that has made the small orchestra such a favorite with audiences. Miss Bamman has always insisted that there must be a first rank soloist-conductor so that the program may have the same variety which the large orchestra offers. The Little Art Orchestra, known for its achievements in the past and due probably in part to the curtailment of the tours of the larger orchestras, is booking up an extensive tour for itself. It will also appear on a tour of the Opera Comique "Maid Mistress," which Lucy Gates is sponsoring.

Percy Hemus Limping West

In suddenly jumping from the track of a recklessly driven automobile, Percy Hemus sustained a painful, though not serious, leg strain. Mr. Hemus has been under a doctor's care and has so far recovered that, with the aid of a cane, he was able to start on a trip West to fill several engagements.

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ERIC DELAMARTER

PAULINE VIARDOT

(Continued from page 7.)

was a glorious triumph for this great artist, who put her whole soul into this work of art. In her time she was considered by some to be the only person who could sing and act this role with such absolute perfection, due to the fact that in her interpretation not even the smallest detail was slighted. In the last scene which terminates with the sublime air: "J'ai perdu

mon Eurydice" ("I Have Lost My Eurydice") this air was her triumph, for her representation brought tears to the eyes of her listeners. Although a thorough artist in all her roles, she was remarkably excellent in the operas of Gluck and Meyerbeer.

Retirement from Opera

In March, 1861, she sang in a selection from Gluck's "Alceste" at the Paris Conservatory, and two years later retired from the operatic stage after a career which had been a long series of extraordinary successes and went to live in Baden, but returned to Paris in 1871. During her operatic career Mme. Viardot appeared in the following roles and operas: Amina in "La Sonnambula"; Romeo in "Capuletti e Montecchi" of Bellini and Vaccai; in the title role of "Norma"; Camilla in Cimarosa's "Gli Orazi ed i Curiazi"; Adina in "L'Elisir d'Amore"; Leonora in "La Favorita"; Lucia in "Lucia di Lammermoor"; Maria in Donizetti's "Maria di Rohan"; Iphigenia in "Iphigenia en Tauride"; Orpheus in "Orpheus and Eurydice"; Rachel in "La Juive"; Bianca in Lvoff's "Bianca e Gualtiero"; Sappho in "Sappho"; Valentine in "Les Huguenots"; Fides in "Le Prophète"; Isabella and Alice in "Robert le Diable"; Zerlina and Donna Anna in "Don Giovanni"; Angelina in "La Cenerentola"; Ninetta in Rossini's "La Gazza Ladra"; Rosina in "Il Barbiere di Siviglia"; Desdemona in "Otello"; Arsaces in "Semiramide"; Tancredi in "Tancredi"; and Azucena in "Il Trovatore."

Besides the portrait of Mme. Viardot by Ary Scheffer (1797-1858) painted in 1843, which is generally considered the best portrait of her as a young girl, another portrait of note which might be mentioned is one executed by a Russian painter, Alexis Harlamoff (1849-0000) which was exhibited at the Paris Salon in 1875 and painted about that time.

Last Years of Her Life

After her retirement from opera, Mme. Viardot first occupied a professorial chair as a vocal teacher at the Paris Conservatory and later gave lessons only at her private residence. In Paris she gathered about her many pupils and friends. As a vocal teacher she was quite successful, Désirée Artôt, Orgeni, Marianne Brandt, Antoinette Sterling and Katharine Evans Von Klenner being among her best pupils. She was lavish in her advice to singers and encouraged young composers. She also did considerable composing: "Une Fleur" (1843); "La Solitude" (1845); "La Jeune République" (1848) being some of the one hundred or more songs she wrote. A collection of classical songs edited by her was published. Besides composing music for piano, violin and organ she also arranged for voice six of Chopin's mazurkas. In her little private theater in Baden several of the unpublished operettas, which she had composed to texts by her friend Ivan Turgenev (1818-1883), were performed by her pupils and children. They were: "Le dernier sorcier" (1967); "L'Ogre" (1868), and "Trop de femmes" (1869).

In private life this great singer was as much admired for her pure mind, amiability, courteousness, lofty principles and brilliant mental accomplishments as she had been admired by the public for the splendor of her voice, her mastery and dramatic style and her touching expressiveness, which had everywhere aroused the enthusiasm of her audience in her triumphant tour of Europe. She also was respected for her promptness and willingness to accommodate. In token of his great admiration for her, Schumann wrote for her the cycle of songs, op. 24, while

Wagner voiced his approval of the masterful style in which she sang for him at sight a whole act of "Tristan and Isolde." Franz Liszt, writing of her, says: "In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with Malbran's sister. In her, virtuosity serves only as a means of expressing the idea, the thought, the character of a work or a role." Passing a useful and happy life she outlived her sister by sixty-four years and her illustrious brother by four, for she passed away in Paris on May 18, 1910, nearly eighty-nine years old. Four children survived her, three daughters and one son. The son, Paul, a violinist, was a pupil of Leonard. The three daughters were singers. The eldest, Louise Heritte Viardot, was a vocal teacher at one of the leading conservatories in Frankfurt-on-Main.

Agostini's Twenty-five Years of Opera

The following interesting article about Giuseppe Agostini appeared in a recent edition of one of the leading newspapers of the northwest:

"The time comes soon when I shall say goodbye to opera. I shall probably never again sing in Portland. In June, 1921, I plan to resign my position with the San Carlo Grand Opera Company. I am tired of traveling about from city to city. I want the peace of private life."

And that is what Giuseppe Agostini said yesterday afternoon when he stepped off the stage at the Public Auditorium after one of the greatest artistic triumphs of his entire operatic career—that of appearing as Mario Cavaradossi, the painter—in the opera "Tosca." It is easy to observe from a few minutes talk with Agostini that he likes Portland and Portland people, and to believe that he planned to do his very best work in that opera. The audience did not know that while they were admiring Agostini he was suffering the agonies of toothache. He bore his pains like the good fellow and Spartan that he is.

Agostini has been in professional opera for twenty-five years and has decided that the time has come when he desires the quiet happiness of domestic life. He plans ultimately to open a vocal studio and to teach singing in New York City.

It was in romantic Verona, Italy, that Giuseppe Agostini was born somewhere about fifty years or so ago. His father was a timber merchant and it is recorded that none of the Agostini family ever sang in professional opera until young Giuseppe showed them how.

When Giuseppe was about fourteen years old he sang soprano in the church his family attended in Verona, and the beauty of his voice attracted favorable attention. But no thought then of entering opera entered the boy's mind. It was not until he was eighteen years old that grand opera and singing interested Giuseppe and he began to study bel canto, or the art of "beautiful song," in earnest. In Milan, Italy, Agostini became a voice pupil of the famous maestro Sangiorgi, and he worked faithfully with that master for three years.

Young Agostini, twenty-three years old when he first blossomed as principal tenor in Genoa, Italy, in the opera "Rue Blas." Then he began a brilliant operatic career that included appearances in the larger cities of Italy, France and England, and in succession cities in South America and the United States.

In the year 1897, as principal tenor, Agostini arrived in this city with the Del Conte Opera Company, and appeared at the old Marquette theater, then located on the present site of the Northwestern Bank Building, Morrison, from Sixth to Broadway. The opera was "Bohème," then a new one that aroused much curiosity and enthusiasm.

Agostini was Rudolfo in that opera, and amid those in that audience of 1897 that remember him to-day are two old friends, Man-William T. Hellig and William H. Boyer, supervisor of music in the public schools of this city. Other artists in that memorable company were Cioni, Francesconi and Martinari—the latter being the Mimi of the opera.

Agostini will be remembered in this city as an artist whose stage appearances are marked by gracefulness in every action, gentleness of manner toward women, cultured singing and poetic finish in his opera portrayals.

"What is your favorite part in your favorite opera in which you have appeared in the twenty-five years of your operatic career?" was asked of Agostini.

"Rudolfo in 'Bohème,'" answered the veteran tenor promptly. It is my best love."

Agostini attributed his wonderful health and good spirits to Mrs. Agostini. "She takes the best care of me," he added with a grateful look toward his wife.

"No, I don't sing in opera," said Mrs. Agostini in reply to a question. "In fact I am a domestic person. One operatic artist is enough in one family."

An Amusing Letter to Clay Smith

The following amusing letter was received by Clay Smith, composer of "Sorter Miss You," from Edward C. Barroll of St. Louis, Mo. It explains itself:

Did you ever know that in playing your stuff (on Chautauqua) I prefaced my stunt with a little lecture-spiel about you? Wishing upon you the distinction of being "one of the three truly great American composers who have attained to an eminent position." I'll wager I've told a larger number of individuals among the peasantry about Clay Smith than any person as yet un-bung. The local presidents of the Ladies' Tuesday Musical Societies have many times later come around to discuss "composers" and such with me—and then I threw discretion to the winds and told them about you! Ask N. V. Joseph—he knows. Once (it was at South English, Iowa) the fussy superintendent of the W. C. T. U. under which or whose auspices the Chautauqua was given there, asked me if "our costumes were real old Colonial clothing such as George and Martha Washington wore." I assured her they were the same kind—though not precisely the identical suits. And "are those funny horns you people play on the regular old Colonial horns?" she asked. I solemnly assured her they were indeed, and that George and Martha were proficient performers upon the "old Colonial horn." "My, isn't that wonderful!" she exclaimed. Then just a little later, I was drawn into a group where she was retelling it to some of the sisters—and by George, Smith, she had gotten all mixed up what I told her individually about the horns and suits with what I had told the audience about your tune, "Sorter Miss You." The good little pudgy, fussy, birdlike lady was telling it to them this way: "Yes Sir, and when George Washington lost his oldest child, whose name was Clay, it affected him so that he wrote the only piece of music he ever wrote, which was that 'Shure I Miss You' number that the fat man played on the old Colonial horn." That's true, Smith, so help me Hannah! And you and I both know that George never had any more children than you have.

Breeskin Plays at Stadium

On Wednesday, July 13, Elias Breeskin, the violinist, was the soloist at the Stadium. His offering was the Bruch G minor concerto and it is needless to say he aroused tremendous applause with his exquisite playing. Henry Hadley conducted, including a number of his own works among his offerings. The audience was of good size.

A Tour of Twenty Concerts for Schofield

Edgar Schofield, that sterling young bass baritone, will begin a tour of twenty concerts with Geraldine Farrar in Milwaukee on October 9.

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MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**
Director of Music in the Public Schools of New York City

FINE POINTS IN SCHOOL MUSIC

A Discussion of the Standardized Course in Music

In the past two issues the *MUSICAL COURIER* published part one and part two of a standardized course of study in music which was prepared by the Educational Council of the Music Supervisors' National Conference. It was stated in an editorial note that this course of study was the result of the best thought on the subject which the country could produce. Perhaps the most significant item in the entire course is a public recognition of the fact that music "is now generally recognized as a universal human need and no longer as a luxury for the few. The need for the service of more and better music can be met only through the schools."

It must be remembered that school music gained its first impetus through the cities. The rural districts generally were neglected, due to the fact that school conditions were not ideal, teachers were not available, the school term was very short, and no financial provision was made for the teaching of the subject or for the placing of musical instruments in the schools. The modern trend of education, however, clearly indicates that music is no longer a special subject, but a necessary attribute to a child's general education. If we stop to figure exactly what part music plays in our lives we can not fail to see that any neglect during school training is a serious handicap in later years.

It is a stronger but significant fact that the average business man, who during his moments of rest and recreation seriously regrets the fact that he was not trained either to appreciate or to perform music, will be the first one to vote against an appropriation for the teaching of that subject in the schools, usually on the ground that it is not wise to increase the tax burden. He will ease his sorrow by purchasing a very expensive reproducing instrument, and then tell his friends what a wonderful thing music really is.

THE TRAINING OF TEACHERS.

The Educational Council stresses the point that every normal school shall require for graduation at least "twenty-four weeks of daily lessons in the study of practice of music under practical and musicianly instructors who have had experience in school work." It goes even further in clearly expressing the necessity for offering instrumental instruction to all children during school hours and "largely or wholly at public expense." This condition is by no means radical, because the same thing is done in subjects such as science, manual training, etc. Why then should not a systematic effort be made to do the same thing in music? It may require a number of years to overcome the natural prejudice which exists today against selecting perhaps those talented children and ignoring the great mass of pupils who perhaps have no desire to play an instrument.

WHAT THE CHILD IS EXPECTED TO KNOW.

In framing a course of study, modern educators impress upon teachers the necessity for a follow-up system to determine whether or not the instruction given has been vital, and in this course of study as in others, certain points are outlined as a determination of practical knowledge after

six years of instruction. For example: The child must have acquired the use of his singing voice and a desire to express himself pleasurably through the medium of song. He must learn to enjoy hearing music as well as expressing it. Again, the aural sense must be trained as well as the visual sense. The talented child shall have an opportunity for special development. There must be a thorough understanding of what is beautiful and best in music. He must have a certain familiarity with the names of the composers, and be able to identify certain standard compositions. And lastly, to fully appreciate that a thorough understanding and accomplishment of the above shall be the means of rounding out a normal life.

THE FIRST TWO YEARS.

During the first two years the main point is that the child shall be able to express himself through the medium of his singing voice. It is here that he gains the first pleasurable impressions, and the problem of the teacher is not only to create interest, but also to correct any vocal defects which may exist. The ground work of music is taught by imitation exactly the same as the ground work of language is taught through imitative conversation. It is necessary during these two years to cultivate the child as an individual. In other words, he must sing alone. He must learn to recognize single phrase groups of tones and the feeling for simple rhythms. It is an open question as to whether or not the use of the staff is desirable. Most people believe that it is desirable, and by no means a strain on the child's mentality.

THE THIRD YEAR.

The third year and the fourth year express freely the necessity for the study of sight singing as a part of the appreciation of the more artistic side of music. It is hopeful to recognize that they have included "songs that may be sung partially by rote and partially by reading." There is very little mention of the creative side in school music. There is, however, mention of the use of a music copy book. Creative work has to do largely with the personal experience and capacity of a teacher. It is unfortunate that this condition should exist, because after all if music means a power of expression, the invention of original melodies is the most valuable asset toward such a study. A careful reading of the full course of study as printed in previous issues will show clearly to any conscientious teacher that it is a very simple matter to provide actual class room material from any set of textbooks now in use, and that such material can easily be fitted into this type of course.

The question of training children to recognize the "salient points in the structure of standard musical compositions" is a questionable practice. This appears to be a matter for secondary education rather than primary education, and can rightfully come under the head of analysis.

In the article for next week we shall discuss the remaining grades in the course, with a further study of the elements which make for proficiency in school music.

to Hong Kong, from which port he has engaged reservations for his return to this country.

W. Spencer Jones Leaving on Vacation

This week, W. Spencer Jones, of the managerial firm of Haensel & Jones, is leaving for a month's vacation in Canada. Mr. Jones will spend most of his time in Toronto with his mother and married son and daughter, but will also travel and visit friends and relatives in various places. During his absence, the office of Haensel & Jones will be in charge of Horace J. Parmelee, who, before Mr. Haensel left for the Orient in the spring with Mme. Schumann-Heink, was made vice-president of the concern.

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Ex-Service Men Give Program

At the first exhibit of the work of disabled ex-service men in training under the Federal Board for Vocational Education, on July 8, the New York local office at 370 Seventh avenue was converted into a hive of industry where men demonstrated their practical work in various trades. Commercial art and photography as well as crafts of all kinds were well represented. Five trainees in music furnished the program which suggested nothing of the amateur, as all of these men will soon be rehabilitated and go on the professional stage.

James H. McQuaid, who was at one time a sea captain, and during the past winter has sung in the Metropolitan Opera chorus, gave "Old Glory" (from the "Belle of New York"), "We Want What We Want When We Want It," and "The Star of My Life."

Egon B. Rahphale, who is studying at Columbia, sang "On the Road to Mandalay," "In the Time of the Roses," and "In the Land of the Sky-Blue Water."

Matthew Carroll, a former dancer at the Winter Garden, showed his versatility in "Three Salt Water Ballads," and "My Peace Thou Art" (Schubert).

James Gwyllm Anwyl, who is singing at Ocean Grove during the summer, proved that he should long ago have devoted himself to music instead of to electricity which was his vocation before the war. He rendered three songs by Campbell-Tipton: "All the Words that I Gather," "The Crying of Water," "The Spirit Flower," "Oh, that Summer Smile for Aye" (Welsh).

Frank E. Forbes, a pupil of Dudley Buck, who has miraculously recovered from a fractured neck as a result of an aeroplane accident, sang "The Pilgrim's Song," "Pretty Creature," "Krishna" and "Who Knows."

Two Songs That Please

Word has been received from Atlantic City to the effect that "Humming," the very popular "hit" number published by T. B. Harms, Inc., has made a tremendous success, when it was featured by the Leman Symphony Orchestra on the Steel Pier. Another number, "Love Sends a Little Gift of Roses," one of the most extensively used selections of the T. B. Harms new catalogue, is a favorite not only with the orchestra but also with the soloists.

Elman to Return in August

Cable advices received from Mischa Elman, now on a concert tour in the Far East, report that he will arrive in America during the latter part of August. Elman is now playing a series of concerts in Java. He returns from there

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M. H. HANSON

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NEW YORK THURSDAY, JULY 21, 1921 No. 2154

The outdoor season in the Roman arena at Verona is to include this year Mascagni's new "Il piccolo Marat," which will be directed by the composer.

An Italian musical journal read that "the Manhattan Opera House in New York will be acquired by a Jewish commercial firm and transformed from a home of art into a temple sacred to Mercury." How extraordinary!

Important news item from Paris: "The unusual hot weather drove M. Lucien Capet, the violinist, to part voluntarily with the luxuriant crop of whiskers that have adorned him and his playing since the memory of man reaches."

They have decided to reopen La Scala and its improved stage, with "Falstaff" instead of "Parsifal," a good idea, both socially, politically and musically. The cast is not yet announced but Arturo Toscanini will be generalissimo.

The young man who stole Liberty bonds from the bank that employed him in order to buy violins and give an Aeolian Hall recital, has been sentenced to the Elmira Reformatory. If he can only borrow another fiddle now, he should find plenty of time for practice.

In the death of Joseph Schreurs, first clarinetist of the Chicago Orchestra, one of the supreme masters of that instrument is lost. The beauty and varied coloring of his tone will never be forgotten by those who heard it, nor the fine musicianship with which it was controlled.

Gross receipts for Parisian theaters for the year 1920 were 219,455,194 francs against sixty-eight and a half millions in 1913, according to the Ministry of Finance figures, just published. Of this total, the Opera Comique scored the largest of any single house, 7,912,000 francs, with the Opera second at 7,000,000 francs. Prices, of course, have been greatly increased since 1913.

There is always talk of new operas in Italy. The 1922 season at the Costanzi, Rome, is to open with the new Zandonai opera, "Giuliette e Romeo." If the subject is not exactly new, there is at least a note of originality in twisting the title back-end to. Franco Alfano has finished his "Sakuntala"—another borrowed title—and it is to be done at the Comunale of Bologna. Pick-Mangiagalli, the extraordinarily uninteresting music of whose ballet, "Il Carillon Magico," was heard at the Metropol-

tan last winter, has completed an opera called "Basi e bote." Unless he can produce something better than the ballet, Pick-Mangiagalli would do well to follow the Leoni remedy, hitching commonplace music to a book so good that the work is bound to live, as witness "L'Oracolo."

Colonel Savage is said to have brought back with him a revised score of "The Merry Widow" for the revival of that delightful work which he plans for this fall; also the score of the latest Lehar success, "The Blue Mazurka," which is being played all over Europe now.

"Rain, rain, go away" is what they sang at Rome, where the open-air performance of "Aida" at the Stadium had to be postponed time after time; and when they finally were able to give it, people turned out in such small numbers that the company decided to postpone further performances until August—if ever.

Report says that the monument of Oscar Hammerstein is not to be sold at auction off his grave—as was threatened, owing to overdue payments—for his son Arthur has paid the balance due, although it was not he who ordered the memorial. How the redoubtable Oscar would laugh—how, perhaps, he is laughing—to see in what devious and peculiar ways his name is being kept alive.

Gabriel Dupont, best known as the composer of "Antar," whose early death cut off a most promising career, is buried in the little village of Vesinet, France, where he lived. Le Menestrel, the Paris music paper, is collecting a fund for a suitable monument for his grave, which is scarcely distinguished now by a small, plain stone without inscription. Some 8,000 francs have already been subscribed, Widor and Henri Heugel, the publishers, heading the list with 1,000 francs each.

Hats off to Nellie Cornish of Seattle who is to dedicate next week the magnificent new home of the Cornish School of Music, which will have an equipment not equalled for modernity and completeness by any other school in the country. This enterprising woman has built up the school in a few years from small beginnings to a student membership of over a thousand, and it was her indomitable energy that made possible the financing and construction of the new building.

Chancellor Fehrenbach, of Germany, says that his chief hobby is violin playing, and whenever the Allies send him a particularly harassing demand for reparations he hies himself into solitude and communes with a Beethoven sonata. There must be something very sensible in the Beethoven music for the world knows that in the end Fehrenbach always advises Germany to meet the bills of the Allies. To Germany, by the way, La Belle France now seems like La Bill France, as Mr. Baer, of the New York American, would observe.

A London musical paper seems to have exclusive sources of news in New York. It states that Eric Korngold will come over to conduct a performance of his "Die Tote Stadt" at the Metropolitan and that Siegfried Wagner is to come here next season, also, for conducting purposes. Korngold, as far as our information and memory go, does practically no conducting, having the good sense to leave the interpretation of his works to men whose business it is to interpret. It is true that a managerial bureau here has been negotiating with Siegfried Wagner, but the discussions appear to have led nowhere in particular.

Gabriel Astruc, who built the Theater des Champs-Elysees at Paris, although business reverses long ago took it out of his hands, has just obtained a judgment for 100,000 francs against the city of Paris. The peculiar thing about the theater is that, notwithstanding its name, it is not on the Champs-Elysees, but several hundred feet away from it, on the Avenue Montaigne. It seems, however, that M. Astruc originally intended it for a site on the Champs-Elysees, and that in 1906 the prefect of the Seine and the city council agreed to let him erect it on the chosen site, the Cirque d'Été, opposite the rue Matignon; but when M. Astruc had fulfilled all the preliminary conditions and was ready in 1908 to begin construction, a city council of another complexion withdrew the permission already granted, so M. Astruc has got his very welcome judgment. He deserves well for what he did, in introducing to Paris at his theater something dif-

THE PRIX DE ROME

In another column of this issue the MUSICAL COURIER tells all there is to be told at present about conditions under which the Prix de Rome for the American Academy in Rome will be competed for. We are very glad to learn from the letter of Mr. Guernsey, executive secretary, that the judges have not been selected, for the list as prematurely and, as it appears, unofficially announced a year or so ago was far from satisfactory for reasons specifically mentioned in the MUSICAL COURIER. It is indeed a fine thing that so serious an effort is being made toward the development of American composers and that behind this effort are persons of high standing, discrimination and responsibility.

ferent in the way of opera from the cut and dried, third-rate performances of the oldest standard repertory, such as one sees at the Opera.

Just now there is a little contest going on in Cairo, Egypt—not in Illinois—to determine whether the season next winter at the Sultan's Theater shall be under French or Italian management. Commenting upon this, an Italian newspaper states that the French are lucky to have such strong supporters in their diplomatic representatives, and that, on the other hand, the Italian representatives seldom "come down from their Olympus" to interest themselves actively in furthering the ambition of the Italian aspirants for the management.

"One of our own singers, who is in New York in the winter, told us the other day that her recital created quite a sensation in musical circles there, which she modestly ascribed to the fact that she presented a program of a type to which we are accustomed here, but which the New York critics regarded as epoch-making." Thus says Edwin Evans in the London Musical News and Herald. The name, please, Mr. Evans—the name. To save our life we cannot recall any English woman singer who was here last winter and "created quite a sensation" with an "epoch-making" program. And do forgive us, Mr. Evans, if we suggest how profitable to you an extended visit to this country during the musical season might be. We enjoy what you write; we like your style, and it pains us when you are led to draw false conclusions from incorrect information.

The last June issue of the Outlook carries an amusing as well as pertinent article entitled "How to learn to enjoy music. Six didactics by a self-made music lover." The author confesses that there is no such thing as a self-made music lover, but offers the fruitful observations resulting from "persisting through some years in the determination to gain by passive listening the discernment that others attain through active education." Some of the observations are as follows: Stay persistently in the presence of the best; do not scorn renditions less than perfect; cultivate in general the impersonal attitude towards the performer; try to locate your seats at concerts among sympathetic and appreciative people; get rid of the itch to be performing yourself; never forget that music is to be judged by the ear alone, not by the eye; finally, but of very first importance, simply listen. Listen, in season and out of season, to music well done and poorly done, interesting and uninteresting. Get the habit. And, having succeeded in learning to enjoy music "fail not, my brother, to raise a humbly thankful heart—you are of the Sons of God."

Notwithstanding the story of our Vienna correspondent in last week's issue, we doubt very much if the Metropolitan will ever give Zemlinsky's "The Dwarf." Caesar had his Ides of March to remember and the Metropolitan will recall the Ides of "The Polish Jew." Not that Zemlinsky is as poor a composer as Carl Weiss—Gott behuete!—but that the Metropolitan should interest itself in the first production of a work by an unimportant conductor who has not had a real success in his own country is hardly believable. Last year saw the production of no American work, but it did see two flat fiascos of foreign works—the one already mentioned and the Pick-Mangiagalli ballet, "Il Carillon Magico." Why not spend on American works the money that was put into those? Why not, for instance, Carpenter's exquisite "Birthday of the Infanta" instead of the awful Italian ballet? And the new Cadman opera instead of "The Polish Jew," a trifling thing that never scored more than the most limited success even when new, twenty years ago. (It would be exceedingly interesting to know upon whose recommendation that work was taken.) Cadman's "Shanewis" was a decidedly promising effort.

VARIATIONS

By the Editor-in-Chief

Beer, Baton, and Bass Drum

Xaver Scharwenka, that fine composer, excellent pianist and pedagogue, and great fellow generally, sends clarinetist Wilhelm Förster (who relays it to us) the good news that the beer in Berlin is getting better and cheaper every day. It is good news for Berlin, of course, but sour cheer for New York and other points in the Benighted States.

Scharwenka was not joking about the beer, but when he touched upon musical matters in his letter to Förster, his old sense of humor came to the front, and he said, among other things:

"I read in the New Yorker Herold (German newspaper) of April 18, that when I conduct I always use a long baton, colored blue, green, purple, red, and gold—like a pousse café—while my friend Muck employs a stick about the size of a straw used for lemonade. You can imagine, dear friend, what an indescribable uproar this news caused in those circles which had an interest in the matter. Innumerable inquiries pour in upon me as to why I select such a mixture of colors. The French Ambassador asked the Foreign Office to explain whether it was my intention to mock France, and it was only through my connection with influential Communists (like Artur Schnabel) that I was able to escape instant arrest. At the Police Ministry the opinion prevailed that by choosing 'purple,' I was indicating my loyalty to the Crown, and the 'gold' signified my sympathies for the profiteers. For the present I am allowed to roam free—but one never can tell. Of course I never have used a baton like the one described, not even during the time of the carnival. Maybe the reporter was color-blind, or else he saw too much color in his cup.

"Last Summer I accepted an invitation from the Duke and Duchess of Albania to visit them at their villa overlooking Achen Lake in the Tyrol. The Duchess calls her place 'The Hut of the Muses.' Here we devoted ourselves unreservedly to our art. The Duchess has a versatile and receptive nature, real enthusiasm for music, and a large measure of humanity. The Duchess—a pupil of the painter, Skarbina—did a fine oil portrait of me very recently. She plays the harp, sings expressively, and—don't be frightened, dear friend—blows the trombone and beats the kettledrum. That is why, during the lovely days at Achen Lake, I composed five pieces, which were printed at the expense of the Duchess' brother, Duke Günther, of Schönberg-Waldenburg.

"The opening piece, a 'Festal March,' reflects the joyous thoughts and feelings at my arrival. No. 2 is 'Evening Moods at the Lake.' No. 3 is dedicated to the memory of a friendly hen which walked into the open window every morning (the music room is on the ground floor), seated herself under the sofa in silent bliss, and there awaited the joys of motherhood. Then the fowl would depart modestly and leave the egg for our use. We were so touched that we ate it scrambled at once—which moved the egg greatly, too. No. 4, a funeral march, depicts my despair at leaving Achen Lake. No. 5, for piano and kettledrum (without trombone) is called 'Chestnut and Rhododendron.' You see, the Duchess christened all the guests with the names of trees, and herself and me she named Chestnut and Rhododendron.

"Although the instrumental combination is somewhat erotic in coloring, the publisher believes, nevertheless (or despite), that the pieces, if well and correctly played, would appeal to cultured hearers, say in cafés, cabarets, and the like. It certainly is to be supposed that after the eternal deluge of piano and violin pieces, an agreeable and much desired change will be afforded the public in compositions of good music for kettledrums and trombone."

Where, When, and How Should Music?

Julia Glass, youthful and gifted pianist, is performing at the Capitol movie theater this week.

There has been some talk about "the lowered dignity of art" in connection with the appearance of concert stars at the film houses. There can be only one question in regard to the matter, and it is a simple one: Does the performer play or sing well enough to be engaged by the movie manager for his large audience?

One objector to the transplantation from concert-hall to screen auditorium says: "The harm to art lies in the character of some of the music which

will have to be played." The point is not well taken. Always the artist chooses a standard concert number, and, properly enough, follows with a lighter piece as an encore. A melodious and tastefully harmonized popular selection is far preferable to a dull classic, in so far as the musical effect on the average auditor is concerned.

We heard Sascha Jacobsen play "Dear Old Pal o' Mine" as an encore, and he did it beautifully, with fine phrasing and without any sliding sentimentality of tone. It is as proper for Jacobsen to play "Dear Old Pal" in public as it is for Kreisler, Elman, and Heifetz to make records of "Poor Butterfly" and kindred pieces, and for opera artists to register discs or rolls with "Smiles," "The Heart of a Rose," "Lorraine," and similar songs of the moment.

Let the film houses stock up with concert artists. It is good for the movies, good for the performers, and good for music. A composition is not improved by being played at Carnegie Hall or injured by being heard at the Capitol, Rivoli, or Strand.

George Bernard Shaw, erstwhile music critic, attended a reception given not long ago in London to Isadore de Lara, at which a discussion arose about the project of the Rosing Opera Company to give grand opera on a small scale at Aeolian Hall (London). Shaw made an address in which he gave it as his opinion that real enjoyment of grand opera does not depend upon the surroundings in which it is heard. He explained that a large chorus and orchestra usually are employed by the composers because, when they write, they have Covent Garden, or La Scala, or the Paris Opera, or the Metropolitan, in mind, owing to the fact that those centers are the chief markets for opera.

"I went to grand opera when I was a newspaper critic," continued G. B. S., "and only because I was paid to go. . . . I do not suppose there is anything else in the world so terrible as an opera chorus. I sincerely hope that the revolutionary movement now spreading over Europe will burn down all the opera houses. I have seen opera produced by village singers in the small town of Glastonbury with great artistic success and interest. The artists might include the man who sold postcards in the village, the ostler from the hotel, or a girl from a neighboring farm, yet having heard the greatest operatic artists in Europe I went down to the barn in Glastonbury and found myself delighted and charmed with opera that had really come to life. I feel sure that the attempt M. Rosing is about to make in Aeolian Hall will be successful, and that the public will be given enjoyable performances. An opera could be given successfully in a barn, or in a railway arch enclosed with a few sheets of corrugated iron. In that way one could get perfectly cultured operatic music, and that is the real thing."

Mr. de Lara followed Shaw, praised Rosing for his "opera intine" idea, and added: "The truth is, there is a tremendous amount of stuffing in grand opera. Opera could be produced with intense dramatic effect without a chorus and with a very small orchestra. In my opinion the curse of opera was Wagner, a man who had no real capacity at all for writing opera. The best element in opera is the human voice, and that has been sacrificed to the orchestra in modern works. Opera will only become a living thing when they get back to a simple form of the artist expressing his emotion by singing. All the rest is extraneous and by the way. I believe the public would enjoy a dramatic story set to music and given in a small hall. If the Rosing Company could secure that they will have made a tremendous step forward."

Variationettes

Reginald Hidden, violinist of San Francisco, is kind enough to write to us: "Your 'Variations' seem to flow from your versatile pen like the never ceasing 'Inventions' of Bach."

We thank Mr. Hidden, but we are nonplussed as to how to reply to Helen Walker, of Minneapolis, who embarrasses us with: "If I were to assert that you are the Shakespeare, Socrates, Molière, and Shelley of writers on music, you probably would resent it, but I have a dim suspicion that you would like it if I called you the Babe Ruth, the Jack Demp-

sey, the Bud Fisher, and the Man o' War. Am I right?"

Why disparage Man o' War?

Does Verdi's opera "Trovatore"
Rhyme with that "L'Elisir d'Amore";
Or would the experts loudly roar
If I just called it "Trovatore"?

CURIOUS.

Miss Harvard, fondly known as Sue,
Is some soprano, I'll tell you.

B. F.

My favorite dancer is young Ted Shawn,
Who dances with grace, and brains, and brawn.

EDITH.

I like-a much-a Rose Ponselle,
She never make-a noise or yell.

ITALO.

A man I hate is Jack Le Turto,
He always speaks of a "concherto."
Another one is Ignatz Ruce,
Who calls him nothing but "Carus."

JIM.

Of managers there's none like "Bee,"
Los Angeles admires he.

G. E. S.

We encountered the most resourceful teacher recently. He inveigled us into listening to part of a pupils' recital, the first we had attended for over five years. One of the young lady pianists was playing MacDowell's "Witches' Dance" without speed or spirit. "What's delaying her?" we asked the teacher. "Oh, she may be a trifle slow," was the reply, "but she's very, very careful."

"Music Lover Sentenced," says the World headline (July 16) and without reading further, many persons would murmur: "Serves him right." However, the culprit was young Sidoli, who stole \$13,000 from the Park National Bank (as told in this column recently) in order to enable him to give violin recitals. Judge McIntyre sentenced Sidoli to the Elmira Reformatory for "from six months to three years." How will that keep him from giving violin recitals in the future?

Newspapers may be mirrors of public opinion, as they claim, but sometimes they reflect only the faces of those who write them.

One of the film companies advertises a new picture called "Bacchanale." In how many reels?

By the way, there will be dire doings when the fish eyed reformers find out about the bacchanale and Venus scene in "Tannhäuser." Gatti-Casazza ought to compel the bacchantes to dance the lancers and drink lemon pop, and make the hostess a middle-aged widow lady, directress of a Y. M. C. A. social center and recreation parlor for poor working girls who wish to meet eligible gentlemen upon the right basis and properly chaperoned.

M. B. H., alert ever, Monday-mornings this to help out our column: "I have been reading about the distress in Vienna, and when I heard Johann Strauss' 'Sounds From the Vienna Forest' here the other evening, it made me think of the people of that city, rich and poor alike, crackling and breaking off twigs and branches in the lovely forests around the once imperial and imperious capital."

The world has been wondering why Japan is so unwilling to give up those island cable privileges she controls and which are coveted by the United States. Perhaps it is because Japan wishes to prevent the sending out of such matters as this—from the New York American of July 10:

MME. SCHUMANN-HEINK, IN JAPAN, FAVORS JAZZ.

Tokio, July 9.—Madame Schumann-Heink is now visiting Japan, giving concerts in the Imperial Theater at Tokio. On learning that American jazz is a fad in Nippon, she said:

"Jazz! Why, bless them, let them have their jazz and plenty of it. I am not one of those persons who are always criticizing. I detest criticism. This is a world so full of troubles, why shouldn't people forget them by having grand, jolly times?"

We are afraid that "Solicitous" is spoofing us when he writes: "Why not add to your Summer reading 'The Marine Room of the Peabody Museum of Salem,' 'Intimate Glimpses of the Rabbi's Career' (Hebrew Union College Press), 'War-Costs and Their Financing' (Appleton's), 'Cancer and Its Non-Surgical Treatment' (Wm. Wood

& Co.), 'Agriculture and Irrigation' (E. P. Dutton & Co.).

Strangely enough, "The Dark Geraldine," by John Ferguson (John Lane Company) does not refer in any way to Mme. Farrar.

While on bookish subjects, let us remark that someone asked the Times Literary Supplement last Sunday the source of the quotation: "Harmoniously I am inclined to music, but organically I am incapable of a tune." Did Darwin or Spencer say that? Or was it Tennyson? Who can help out with the origin of the line?

"There is this to be said of the man who sings his own praise," comments Frederic Warren in the Dramatic Mirror, "he never complains that he has left his notes at home and cannot sing!" And in the same paper, Shaun Glenville observes: "The thought has often occurred to me whether æsthetic dancing would be as popular if the dancers wore mackintoshes and galo-hes instead of what they don't wear?"

The make-up man of the Sunday Times (July 17) has his own sense of the fitness of things. In the middle of the Times' music page he puts a long article captioned in large letters: "New Delousing Plant."

The great American novel, the great American play, the great American symphony, and the great American opera all will arrive on the same day, and it probably will be the Fourth of July.

Meanwhile let the National Association for the Improvement of American Speech, which is starting a campaign against verbal barbarisms in our daily talkings, extend its sphere of activity also to vocal diction, and see to it that the great American language is sung properly by all the great singers, American and otherwise.

One operatic thrill is sure next Winter. Mary Garden is to revive her fascinatingly gruesome portrayal of salacious Salome in Richard Strauss' opera of that name. The hideousness of the theme has made many purists deaf to the beauty of much of the music, especially in harmonic and instrumental coloring.

The Smart Set calls criticism "The Peacock Art," and to justify the description, extends the following proof:

Of all the arts and half-arts—perhaps even above that of acting—is the art of criticism founded most greatly upon vanity. All criticism is, at bottom, an effort on the part of its practitioner to show off himself and his art at the expense of the artist and the art which he criticizes. The heavy modesty practiced by certain critics is but a recognition of, and self-conscious attempt to diminish, the fundamental and ineradicable vanity of criticism. The great critics are those who, recognizing the intrinsic, permanent, and indeclinable egotism of the critical art, make no senseless effort to conceal it. The absurd critics are those who attempt to conceal it and, in the attempt, make their art and themselves doubly absurd.

Sigmund Romberg, composer of "Maytime," reports interestingly: "You probably do not know about Mana Zucca's new opera. Well, here is the news: The work is scored for bass flute, soprano tuba, horns in G flat, cornets in A sharp (violins tuned a third higher), eight violas d'amour, all painted blue, a three-string solo bass, three big drums and two small ones, in F sharp. The opera does not require a conductor. The musicians are on strike and refuse to play the work. Mana Zucca is desperate; says she will marry."

Suggestions continue to pour in for our Summer reading. "Honoria" advises us to get Paul W. Ivey's "Principles of Marketing" and L. F. Rettger's "A Treatise on the Transformation of the Intestinal Flora." J. H. Moore recommends Stewart Taylor's "Clay Modelling for Schools." M. B. H. offers Sewall's "History of Woburn, Mass."

Referring to the recent editorial, "Cowy," in the MUSICAL COURIER, Henriette Weber, of the Chicago Journal of Commerce, suggests: "Those good people who are giving a prize for the best song having an uplifting effect upon the dairy industry, could save their money by using 'The Sands o' Dee.' Isn't that all about calling the cattle home?"

Morning Telegraph suggestion which merits respectful consideration: "Godowsky says many talented pianists are too bashful to appear in public. Why don't they play for the screen?"

ented pianists are too bashful to appear in public. Why don't they play for the screen?"

TWO TONE POEMS.

BY MYRTLE CORCORAN WATTS.
(Written for the MUSICAL COURIER and dedicated to W. O. Forsyth, of Toronto, Can.)

The Studio.

Just as the potter takes the pliant clay
And moulds it in the form in which 'twill stay,
So doth the Master take each mind and heart
And make them worthy to interpret Art.
Great orchestration, violin, cello—these
Are all embraced within the ivory keys.
Here, in the Studio, each one may play
As Artists, when the Master points the way.
A place illumined by great music—here
How many hearts have comfort found and cheer.
As circles widen out upon the Sea,
So will this work reach to Infinity.
Of one great Artist, who has done his part—
An Artist with a great and kindly heart.

The Master plays and all about the room
A silence falls. The firelight's ruddy glow
Throws wavering shadows in and out the gloom
Of early night. Then comes the rhythm slow—
One deep, full note, as from a cello's string,
Is followed by rich chords, with color steeped.
This wealth of sound and color seems to bring
Us Eastern Incense—Tapestries high-heaped.
Now come soft notes as light as rippling waves
Or whispering grasses, nodding in the breeze.
One hears the sad sea lost in rocky caves
And night winds whispering softly to the trees.
'Tis thus each one of us in fancy strays
When, by the firelight's glow, the Master plays.

"It is a poor home," remarks the American, "that hasn't a piano lamp with a red shade."

Editor Hearst's assumption that England and Japan would like the international anthem to be a triplicate tune called "God Save the Star Spangled Banzai," might not be true but at least it is amusing.

Mrs. Glotzbach will sing leading parts at the Metropolitan Opera House next season. Mrs. Glotzbach? Oh, didn't you know? That's Mme. Matzenauer, just married again, in Europe.

Why has London a regular Summer season of music, while during the same term American cities close up their concert halls and opera houses? It cannot be on account of the heat, as the London warm spell—read current newspaper accounts—rivals that of New York, Chicago, Boston, Philadelphia, etc., in degree and discomfort. Londoners go away for Summer vacations just as American city dwellers do. It might be held that artists disengaged during the Summer make London a sort of artistic rendezvous. But then, New York could be made to serve the same purpose, especially in view of the fact that so many of the best known European music makers now live in this country. We admit that this suggestion is incited by envy of London. We are jealous because we read that during one week recently the English capital heard Stravinsky's "Rite of Spring" and his symphony for wind instruments, Prokofieff's ballet "Chout" (The Buffoon), the same composer's "Classical" symphony, four Scriabin piano recitals (including the sixth sonata) and Scriabin's "Prometheus."

J. P. F. inquires: "I went to see 'The Bat' at the Morosco Theater and liked it, but why did they cut out all the beautiful music of Johann Strauss?"

Which reminds us of the unmusical, tone deaf and rhythmless gentleman who was listening to (R.) Strauss' "Heldenleben" and remarked to his companion: "I don't see how anyone could dance a waltz to that."

It is all right now to filch or borrow themes from Russian composers. Under the Soviet system anything and everything belongs to anyone and everybody.

The secret of Sousa's success is out at last. It appears that he wears a new \$5 pair of white kid gloves at every concert he conducts, and is afraid of bad luck if ever he were to use the same gloves twice.

Edwin Franko Goldman, another noted bandmaster, tells of the organization of a regimental band during the World War. After the first rehearsal the officer in charge was signing up the candidates.

"Your name?" he inquired of one applicant.
"Sam Jones."
"Your station?"

"Camp Devens."

"Your rank?"

"I know it," he replied sadly, "but I am doing my best."

We almost started to read a four column Sunday Tribune article on Beethoven's deafness when we decided that it was no worriment of ours whether the old boy heard well in 1812, or only until the end of 1811.

LEONARD LIEBLING.

CALIFORNIA-F. OF M. G. ENDORSES SONGS IN ENGLISH

Nothing the MUSICAL COURIER could say would add to the force of the concerted action of the delegates of the Federated Music Clubs of California in endorsing songs in English at their annual convention as set forth in the following letter from the State president, Mrs. Cecil Frankel:

June 29, 1921.

TO THE EDITOR:

Ever since receiving your circular letter relative to the singing of all programs and opera in English, I have been intending to send you a copy of the resolution that was unanimously endorsed by our delegates at the third annual convention of the California Federation of Music Clubs, held in Los Angeles, May 1 to 4, inclusive.

Whereas, all loyal American musicians are pleading for the greatest music for the greatest number, in the department of music expressed by the most beautiful of all spiritual creations—the human voice; be it

Resolved, that a request be sent to those in control, asking the artists before the American public to regard the wishes of its great body to hear the songs of all nations in English; and be it further

Resolved, that the California Federation of Music Clubs send a copy of this resolution to all clubs and organizations within the State, asking their cooperation and publicity for this movement.

(Signed) BELL T. RITCHIE, Pres.
Fresno Musical Club.

You may be assured of our hearty cooperation in the campaign for the "proper respect, appreciation, and use of our own language in opera and on the concert stage."

Whether we should go so far as to say we should use the English language exclusively, I am not prepared to say at this time, nor can I say that the members of the Federation would go so far. As you know, within our membership are thousands, all with different ideas, and I know that some look with scorn upon such a drastic movement, and as president I represent them all. However, you will see by the enclosed resolution the trend of thought, and the Fresno Musical Club, one of the largest in the country, can but express what is in many people's thoughts at this time.

Wishing you every success in your campaign, and for the excellent stand your magazine has taken regarding many musical affairs, our thanks and appreciation.

Very truly yours,
(Signed) BESSIE BARTLETT FRANKEL,
Mrs. Cecil Frankel, President.

Attention is to be called to the first phrase of the resolution, which sets forth that "a request be sent to those in control * * *

That is a practical form of action that cannot be too highly commended. Not only is a resolution made, but it is sent to "those in control," by which is meant, presumably, the managers.

If the managers are awake to their own interests they will realize that there are thousands among the silent, inarticulate masses who are of the same opinion as the women of California. These silent masses will express themselves in the practical way of box office receipts if given the chance. In other words, the more songs in English there are, the larger will be the average audience.

Managers take notice.

PAGING MRS.

At the National Young Artists' Contest of the National Federation of Music Clubs at Davenport last month, it was noticeable that, although the Empire District had contestants in the piano, violin and woman's voice contest, there was no male singer to represent the district, which generally has a full quota of competitors present. Charles Carver was the winner of the district contest, but, being a professional, very correctly declined to compete in the national contest. This also happened to occur in the women's contest, where Mary Kent, the winner and a professional singer, withdrew, the district being represented in the national contest by Devorna Nadworney, who ranked next to Miss Kent and who, incidentally, won the national contest. In the men's contest, LeRoy Weil was ranked next to Mr. Carver. He was extremely anxious to go to Davenport for the national contest, but claims that he was notified so late that it was impossible to get there in time. If this is true, it shows neglect and carelessness on the part of someone, resulting in injustice to Mr. Weil and to the Empire District, which might have carried off another national prize.

On June 27 we wrote a courteous letter to the chairman of the Empire District contest, asking if it were true that Mr. Weil had been notified too late, and, if so, why. Our letter has not been returned to us, so it presumably was received, but we have had no reply.

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

ARTICLE IV—THE MUSICIAN'S SOCIAL STANDING

The question of the advisability of a college education for the musician has been already variously treated here. It has been urged that the music student had better utilize his time in the serious study of music than in the study of the many branches of school work. But there is another side to the question. There is that side which concerns the musician's social standing—his position in the world. Regret has been frequently expressed by musicians themselves that their position in the world was not that of other men, that it is difficult for them to mix on equal terms with men of the business world. How much truth is there in that? And if it is true, is it important? and what is the cause of it?

Let us, for the sake of argument, suppose that it is true, and examine, first of all, the possible causes of it and its attributes.

It may be asserted in general terms that the business man feels a certain contempt for all of the things of the mind and of art, with the exception, perhaps, of the theater, which holds for him a sort of racy spiciness that is rather attractive. But for the poet, the painter, the musician, even the school teacher, he has a vague scorn of which he has himself not the faintest idea of the reason. An examination of the reason reveals the fact that it is the result of several elements, partly of misrepresentation, partly of exaggeration, partly of fact.

These elements are, first, comparative wealth or poverty. For there are no Carnegies or Rockefellers among the musicians. Nor are they in line with that sort of prosperity. They are not even on the waiting list. That there are many musicians who have been highly successful, however, is a fact overlooked by the business man, who associates all musicians with the men who play for dances or with the teacher who teaches his children—and he naturally does not think that a person of any importance would bother to teach his children music—at a dollar or two per lesson. For it must never be forgotten that music seems to the average business man a worthless thing, and that the results his children bring home appear to him still more worthless, for they can rarely play anything that seems to him worth while. That that is largely his own fault for not forcing them to practice and learn their music lessons does not occur to him.

That is all clear enough and within the common observation of us all. Not so simple and evident is the impression that has been made upon the average man by the long-haired musician and poet who finds his field of activity at the afternoon tea or at the reception where the most brainless among the women gather about and worship him, much to his disgust, no doubt. That this represents neither the average American woman nor the average musician never occurs to the disgusted male. He simply sees it, and upon his mind it makes an indelible impression. Musician thereafter means for him something offensive, objectionable, contemptible.

This is the second element of segregation. The third is still more widespread and no less potent. It is the simple fact that the musician and the business man have little in common. Even among business men birds of a feather often flock together so that they can talk "shop"—and "shop" is the most interesting subject of conversation to us all. But put the average business man and the average musician together and they will find little to say to each other. The business man will feel that he ought to be polite and talk music, and the musician will feel that he ought to be polite and talk business, and a mutual embarrassment results. This state of things also arises from the fact that neither the average business man nor the average musician is educated—by which one means that they are not read up on a lot of average subjects—politics both domestic and international, economics, the latest books, theaters, and perhaps even art and music.

Would the musician, if he had a college education, be better able to cope with such a situation? Would he be a better mixer? It is difficult to see how or why. For education in this sense is something that must be kept up after one leaves college, and there are very, very few business men who do so. What men talk about is their business, their immediate pleasures, and their associates. The art of conversation has been lost—if it ever existed, which is very doubtful.

One hears it often asserted that the musician is crassly ignorant, and that he cannot take any place in the world because of this ignorance. As compared with the average business man that is not true at all. He is ignorant, yes, but so is the business man. We, none of us have much time or energy or inclination to keep ourselves posted upon a lot of things which hold no direct interest for us. And most of us have mighty poor memories for that sort of thing. How many of us can really talk intelligently about politics, about the theater, about books, about the latest discoveries in science, about anything except our own specialty?

Would a college education help us in that? Very little. It might give us a sort of foundation, but it would be a foundation upon which we would have constantly to build, and that sort of building can be done almost as well upon the foundation of an ordinary school education. The musician is certainly greatly at fault in not taking a more active part in the varied interests of the community in which he lives, but it is difficult to see what that has to do with education, since the business men who make the life of the community are no better educated than the musician, many of them not half as well. As for the "social pariah" talk, that must be taken in a very carefully qualified and limited sense, for many

musicians have been born in the very lowliest walks of life and have yet attained to social distinction. And they have done that, not by reason of any college education, but simply because of the compelling force of their musical eminence.

The reasons why many musicians have a rather indifferent social standing are manifold. First among them is the simple fact that some are born to it and do not possess sufficient musical ability to rise in the social scale. Others simply will not mix with the business man because either they do not want to or find themselves out of place and out of touch with their interests. But the great majority who feel themselves social outcasts are also musical outcasts. In other words, the fact that they are poor musicians bars them from any standing, either musical or social. The fact is, however, that the majority of musicians remain in exactly the class into which they were born unless they become prominent in their profession. And that is true of all of us, is it not?

And the thing that gives a man, or a woman prominence in the musical profession is a knowledge of music—not a college education, but a musical education, and by that we mean not merely the ability to play an instrument, but a thorough knowledge of music in all its branches. To play an instrument is the first essential, but one must be a very remarkable player to win out with that alone. To most musicians who wish to win a real standing, an authoritative knowledge of things musical is indispensable. And how many have that? Ask yourself that, dear reader, and give yourself an honest answer—and then you will probably agree with the writer that it is by far more important just now to worry about the insufficiency of the average musical education than about college.

MORE STRESS SHOULD BE LAID ON THE INDIVIDUAL BENEFIT OF MUSICAL STUDY

J. Landseer MacKenzie

[While accepting with respect the opinion of so noted an authority, it must yet be felt that our correspondent has missed the point of our forum. The question has never been asked as to whether a general education is not best for the amateur—and the singer has been carefully excluded from our consideration, for the obvious reason that the singer may be supposed to be only properly ripe for vocal training after maturity, while the instrumentalist must learn while the muscles are still flexible, before maturity. The singer may well get a college education. Why not? But can the instrumentalist spare that time just at the formative age? We believe not. If we are wrong, we wish to be convinced of the fact. We wish to have the opinions of others, but answers should be confined strictly to the question. Only those who intend to become professional musicians (singers excluded) are under consideration, and the question of the advisability of their adopting this profession is not under consideration. The whole question is: Does a professional musician (man or woman) need a college education? If so, why? If not, why?—Editor's Note.]

Dear MUSICAL COURIER:

In your answer to the question, in the issue of June 30, as to whether music students should forego general education, I think you have fully answered the enquiry. It depends, as you say, entirely upon circumstances. If musical genius shows itself in early years, then general education should be subservient to musical development, for the genius will only study what interests him. But in the case of ordinary music students, who are usually ordinary in every way except in their colossal vanity, the question arises as to the importance that should be attached to their musical studies.

What is needed is a more general recognition of the individual benefit accruing from the study of music. A desire for publicity should not be the sole reason for cultivating art. The practice necessary to true art constitutes severe self-discipline and control of feeling, for which reason music study should form an integral part of all education. The estimation of art as a profession or commercial asset should be set aside, and its cultivation by the individual should be undertaken solely for the personal pleasure and benefit to be derived from the possession of a means through which the ordinary affairs of life may be transcended.

Everyone, if possible, should have artistic expression, to develop his individuality, and also to help him to appreciate genius and its work. The pursuit of art should be regarded as a privilege to be earned, either by mastery of the economic situation, or by an artistic excellence that will pass an established standard of artistic worth. Could this be, musical aspiration, or an aptitude for technical labor would no longer constitute excuses for the creation of social parasites. Too many young men and women set aside their chances of earning a good living by neglecting general education and business training for

(Continued on page 33)

I SEE THAT—

Minneapolis may not have a symphony orchestra next year, owing to difficulties with the local union. Mischa Elman will return from his tour of the Far East the latter part of August.

Estelle Liebling is spending a week as the guest of Mme. Galli-Curci at Highmont, N. Y.

Rinaldo Sidoli, violinist, who stole \$13,000, has been sent to the Elmira Reformatory.

Edgar Schofield has been booked for twenty concerts with Geraldine Farrar.

Eleanor Everest Freer has appealed to her colleagues to form a "Composers' League of America."

Gladys Axman narrowly escaped being abducted by Arabs and held for ransom while in Northern Africa.

Alma Clayburgh has brought four suits against her husband, which total \$388,969.19.

Eddy Brown, the violinist, is giving a concert today at Ocean Grove.

Joseph Scheurs, for many years a member of the Chicago Symphony Orchestra, died on July 16.

Wurlitzer's new concert hall in Forty-second street was informally opened last week by Sousa's Band.

The Pope has made John McCormack Knight Commander of the order of St. Gregory of the first class.

In getting out of the way of an automobile, Percy Hemus strained his leg.

Ernest R. Ball's newest song is called "I'll Forget You."

The Newark College of Music recently closed its forty-third season.

Alice Gentle has been added to the list of artists under the management of Catharine A. Bamman.

The Federated Music Clubs of California endorsed songs in English at their annual convention.

William S. Brady, vocal teacher, was accompanied by two of his pupils when he sailed for Europe July 16.

Cyrena Van Gordon will give concerts from October 1 to November 15, and from March 1 to June 15.

Mischa Levitzki and Annette Kellerman were "the life of the party" on the Ventura's last trip to Australia.

Marguerite d'Alvarez will visit Texas for the first time in February.

Sousa's Band has started a tour of the United States and Cuba, which will cover more than 20,000 miles.

Olga Carrara, of the Chicago Opera, has been engaged for the entire Scotti autumn tour.

Calvin Cox and Amy Ellerman recently filled two concert engagements in one day.

National Movie Weekly selected Cecil Arden as one of the entrants in its Most Beautiful Woman Contest.

Marguerite Sylva, opera singer, will make her debut in New York as a dramatic actress in "The Skylark."

Emma Roberts will feature American poets as well as composers at the Buffalo Festival in October.

Olive Fremstad will make a coast to coast concert tour next season.

Cecil Fanning is en route to join his accompanist, H. B. Turpin, at Victoria, B. C.

Olive Nevin and Harold Milligan will tour the Northwest in March.

George Reimherr gave two song recitals at Martha's Vineyard in June, and will give two more in August.

Louis Graveure is booked for three concerts in Detroit next season.

The Effa Ellis Perfield summer music school in Franklin, N. C., was a great success.

George Fergusson, the vocal teacher, will open studios in New York in September.

Pavley and Oukrainsky have returned from abroad, bringing with them three new ballets.

A new organization has been formed in Los Angeles, called the Los Angeles Art Center.

R. E. Johnson will manage Anna Fitzu's concert engagements for the 1921-22 season.

The National Association of Organists will convene in Philadelphia from July 26 to 29.

J. Landseer MacKenzie believes that more stress should be laid on the individual benefit of musical study.

Hans Letz has returned from Europe and joined the other members of the Letz Quartet at Woodstock.

Guy Maier and Lee Pattison will open the season for the Morning Musicals of Syracuse.

Elena Gerhardt is in the Adirondacks preparing programs of Russian, Italian, German, and English songs.

Tamaki Miura is singing in opera at the Teatro Municipal of Rio de Janeiro.

It is reported that Arthur Nikisch and his Gewandhaus Orchestra will tour America next year.

Ted Shawn is writing a book called "Ruminations of a Man Dancer."

Two New York recitals have been arranged for Joseph Schwarz next season.

The Little Art Orchestra is now booking for a concert tour.

Five disabled ex-service men gave an excellent program of music in New York on July 8.

May Peterson will do some coaching with Jean de Reszke this summer.

A bill has been introduced in the House of Representatives to legalize "The Star Spangled Banner" as the national anthem.

"In Youngsterland," songs for children, by Mana-Zucca, has just been issued by the Boston Music Company.

The faculty engaged for the Master School at the Bush Conservatory, Chicago, is a notable one.

Edwin Hughes entertained for Fannie Dillon, the California composer.

Myrna Sharlow, the soprano, was married in Italy on July 15 to Edward Boring Hitchcock.

Reports have it that the monument for Oscar Hammerstein will not be sold at auction, as was threatened.

Oscar Saenger believes teachers should keep in advance of their profession, always seeking something new.

Elias Breeskin was soloist at the Stadium July 13.

Giuseppe Agostini has been in professional opera for twenty-five years.

Harold Henry, pianist, will continue teaching in Chicago until August.

Betty Gray, mezzo contralto, will sing with Sousa's Band at Willow Grove Park.

G. N.

To Keep in Advance of One's Profession, Always Seeking Something New, Is Oscar Saenger's Idea in Regard to Teaching

Distinguished Voice Specialist Finds Little Time Outside of His Duties at the Chicago Musical College Even for Interviews—Next Year to Be a Still Busier One—Believes in System—His Duties as Guest Teacher—To Visit Europe at Close of This Season's Work

To secure an interview in Chicago from Oscar Saenger is nearly as difficult as to gain admission to the Vatican—not that Mr. Saenger is unapproachable—on the contrary he is a king among greeters—but due to the fact that his time is completely taken from morning until night. This reporter, per appointment, met Mr. Saenger at his studio in the Chicago Musical College at one o'clock sharp and spent a pleasant hour on Wednesday, July 13, in front of

an enjoyable meal in the cool dining room of the Blackstone Hotel.

"I am on the dot," ejaculated the reporter upon meeting Mr. Saenger, who responded:

"Indeed you are right to be, as the only leisure time I have is during the recess that I take for luncheon. You see I teach from 8:30 in the morning until seven in the evening, every day of the week. I stop this year at the

Webster Hotel and due to the extreme heat that Chicago has been enjoying since my coming to this city, I have not been able to exercise at all. Heretofore I brought with me my saddle horse, but this season I have to content myself with walking in Lincoln Park, which as you know is across from my hotel. Thus, up in the morning at seven, after breakfast I have about a half hour leisure time for walking. At 8:30 you will find me in my studio until one, then an hour for lunch, then back to work until seven o'clock. Upon my return home I take a cold shower, rest for an hour before dinner, after which I take a book and retire for the night. You see, a vocal teacher has to be in good training in order to give his best to the student. The pupils who come to Chicago to study with me get everything I have in me, as I find in them a desire to learn and bring the best that is in them. You feel, besides, that the pupil is so anxious and grateful to learn that the teacher has to be on his mettle so that he, too, gives his best, and to do that you must be in the best physical condition. Furthermore a guest-teacher has much at stake, as a dissatisfied student could do a great deal of harm in his own community. The students I have here at the school have come to me from forty different states. I often wondered why those students came here to Chicago to study with me instead of to New York, and it was only a few years ago that I came to the conclusion that those who live in the West do not think of New York, but of Chicago, and it was then that I realized that it was a case of Mohammed going to the mountain instead of the mountain to Mohammed."

"Was this the real reason for your coming to Chicago?"

"Indirectly, yes. Directly I had for many years thought of teaching as guest-teacher in schools in the country, as I believe by so doing I would help with others in making this country more musical—that is to say students in the most remote villages could take advantage of studying with well known teachers who would journey to them instead of waiting their coming, and this to my mind has been a big advancement in helping music in the country."

"How long now have you been connected with the Chicago Musical College?"

"This is my fifth consecutive season at the school where for five weeks during the summer session I teach voice, repertory and classes for teachers. The price now is \$20 for a half hour."

"How was it that you came to the College?"

"Before the war, M. H. Hanson, the New York manager, had approached me and had told me that if such was my pleasure he could book me as guest-teacher with many big schools throughout the country and he had practically closed the tour when the war broke out. He and I thought the time was not propitious for the new venture. Among the schools who had engaged me was the Chicago Musical College, and Carl D. Kinsey, who had secured my services for the five weeks' summer work held the contract, stating that the time was just as good as any to start and that's how it came that five years ago I first started to teach at the College."

"Did you find any good voices here?"

"Many. One especially—Mrs. Howard Austin, a wonderful contralto, who has a remarkable range from low C to high B. She hails from Kansas City and I believe she has a very bright future in front of her. By the way, she is a very young woman, but the mother of seven children."

Right there, the writer interrupted Mr. Saenger, suggesting that contraltos have generally larger families than sopranos, bringing forth the name of Ernestine Schumann-Heink.

"Yes, indeed," he continued, "I find better material this year than ever."

"Besides private lessons, do you also have classes?"

"Yes. We have teachers' classes and repertory classes both of which are very well attended and very interesting. Those classes take place on Monday and Thursday at two o'clock."

"Is your time for private lessons also fully taken?"

"Yes, indeed. I am working to capacity, and the management has had to turn down many students. By the way other schools are following the lead of the Chicago Musical College and of Carl D. Kinsey, as I have this year received seven different offers from various schools throughout the country."

"Have you a motto, Mr. Saenger?"

"I do not know exactly if you would call it a motto or not, but my idea is to be always in advance of my profession and always to find something new. It was that novelty of things that really brought me here. It is also that novelty of things that makes teachers' classes so interesting. There we cover everything that a teacher of singing ought to know. These teachers receive certificates at the end of the session, but must also pass an examination in harmony and composition to prove their musicianship. Those lessons last one hour and are given every week. I spend the first

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half hour lecturing, the next half hour is given to practical teaching and the asking of questions."

"What about your repertory classes?"

"In the repertory classes we take the life of one composer at a time. The first half hour I spend telling the life of the composer, his peculiarities, and then I choose between thirty or forty pupils present in the class to sing some of the arias or compositions written by that composer. Before closing the session I give a little talk as to programs, stage deportment and other necessities that make a recital enjoyable. Then I delegate, as critics, members of the class. Miss Smith, for instance, is the critic for the moment of the Kalamazoo Gazette. Mr. Brown of the Joliet Times, and so on. Their criticisms are read to the class and the argument that follows makes the lesson doubly interesting and useful."

"Did you bring any assistants with you this year?"

"Yes, Mrs. Saenger was to teach, but at the last moment could not come, so I have with me Emily Miller and Helen Chase, two of my best coaches in New York City. They prepare pupils for me in a song so all that remains for me to do is to give them the finishing touches."

"What are the prospects for next season?"

"The music profession has not been hurt at all by the business slump. For instance, I have had the biggest business of my life the last season and expect to beat the record this coming season."

"Have you any big talent among your young artist pupils?"

"Two of them should go far in the line of endeavor they have chosen for profession. Richard Hale and Melvina Passmore are the two I would name to you out of all my pupils."

Right there Mr. Saenger stated that he enjoyed very much coaching Frieda Hempel, whom he considered one of the most clever artists on the operatic stage. "I have been coaching her for three years and I am happy that we will meet her in Switzerland as we have decided to climb mountains together."

"Oh, then, you are going to Europe?"

"Yes, right after the close of the season here I am sailing for France on the S. S. Lafayette, and after visiting Switzerland and England. I will return in time to begin my season in New York, September 26."

Always in advance of his profession, Mr. Saenger was the man who was responsible for American artists first entering the operatic field in their own country as stars. The first one so honored was Marie Rappold, who will be remembered as the first big artist with American training ever engaged by the Metropolitan Opera Co. Since then Mr. Saenger has had many artist pupils engaged there and they have paved the way for many other American singers.

Leaving Mr. Saenger in the lobby of the Blackstone Hotel, the reporter took the liberty to state to him that he looked much more like a broker than a vocal teacher. "Yes, I have been broke so often with the stock market you might really call me a broker. By the way, there was a time when traveling I would assume to be a broker rather than a vocal teacher. Since, things have changed; good vocal teachers are looked upon with as much respect today as famous physicians or surgeons, lawyers or any other profession."

"And financially they do better, Mr. Saenger," shouted the reporter, as he made his way to Logan & Bryan's to find

out if the stock market was weak or strong, while Mr. Saenger quickly made his way back to the Chicago Musical College. R. D.

Land and Beebe in Recital

Harold Land, baritone, and Carolyn Beebe, pianist, were heard in recital at the residence of Mrs. Edward C. Hoyt, "Five Oaks," Stamford, Conn., on the afternoon of June 29, before a large audience. The baritone sang selections by Handel, Massenet, Poldini, Hahn and several of our own American composers, responding to several encores to his own accompaniment, best liked of which were "Mammy's Song," of Harriet Ware, and the "Lilac Tree," by Gartlan. Miss Beebe played several sonatas of Corelli, Schumann and Dvorák.

A Hughes Musicale

On Thursday evening, July 14, the fifth program in the series of recitals by artist pupils of Edwin Hughes was given at the latter's studio by Arthur Klein, who won the national prize offered by the National Federation of Music Clubs at its biennial convention in Eterboro, N. H., two summers ago, and who has since toured the greater part of the country. Mr. Klein's masterly playing aroused great enthusiasm. His program included his own concert prelude and fugue, the Brahms-Handel variations and fugue; Gluck-Saint-Saens caprice on airs from "Alceste," "May" and "June," by Arthur Klein; "Birds at Dawn," by Fannie Dillon; the Chopin ballade in A flat, and the Strauss-Schulz-Evler arabesques on the "Beautiful Blue Danube," after which he added as encores Moszkowski's "Jonglense" and the Chopin etude, op. 25, No. 2.

The interest of the evening was enhanced by the singing of three manuscript songs of Fannie Dillon by Sibyl Conklin, contralto, with the composer at the piano. These songs, which are a distinct contribution to America's



OSCAR SAENGER,
Vocal teacher.

serious song literature, are written to verses by Edward Howard Griggs, who was also present. Miss Conklin displayed a voice of beautiful quality, and her interpretations so delighted the audience that each of the songs was demanded a second time. Miss Dillon also added as a piano solo of her own "Birds at Dusk," which is dedicated to Josef Hofmann and has been played by the latter at many of his concerts.



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His musicianship is of the highest and his technic is absolutely *flawless*. —Fort Smith (Ark.) Times-Record

His playing is infused with *poetic charm*. The depth of his interpretative powers, combined with his technical polish, should place this young pianist in the *foremost rank*. —San Antonio (Tex.) Express

His rendition of the Tannhauser Overture was a real *tour de force*. —Springfield (Ill.) State Journal

His program was a *revelation* as to the *versatility* of this artist. —Muscatine (Ia.) Leader

He has the three T's of the master pianist—*touch, tone and temperament*. —Davenport (Ia.) Times

His playing has all the *fire and freshness* of youth. —Bloomington (Ill.) Sunday Bulletin

He has the *dash* of a virtuoso and the finger technic of a skilled pianist. —New York Telegram

Mr. Gordon is eternally delightful. He has an *instinctive command* of the *big effects* of pianism. —New York Mail

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RAVINIA'S OPERA SEASON ROLLS ON SUCCESSFULLY

Hot Weather Draws Thousands to Chicago's Suburb and Fine Performances Make the Journey Well Worth While—
"La Bohème" and "L'Elisir d'Amore" Given for First Time This Season

Ravinia, Ill., July 16, 1921.—President Eckstein wears the smile that won't come off this summer and this for various reasons, the principal one being that the artists he has assembled to give grand opera at Ravinia have all met with the full approval of the public; then the record heat of this summer has made quite a hit in bringing legions of cool-air seekers to Ravinia, and by their presence they have established a record in the nightly attendance at Ravinia. No wonder President Eckstein smiles, as with the aid of nature he has converted hundreds of dance hall habitués to grand opera dilettante. Furthermore, Ravinia grows on you. Once you have taken the habit of motoring there, you cannot stay away, and this was manifested by the congestion of automobiles throughout the beautiful roads that bring Chicagoans and others to that remarkable spot in Illinois called Ravinia. Those who take the train or the electric have found this season more pleasant than others inasmuch as more trains have been placed at the disposal of the Ravinia cohorts; thus, everybody can get a seat and enjoy the journey with great comfort.

"LA BOHÈME," JULY 9.

The first performance this season of Puccini's "La Bohème" brought forth an excellent cast headed by Marie Sundelius as Mimi, Morgan Kingston as Rodolfo, Margery Maxwell as Musette and Riccardo Stracciari as Marcello. The vast audience showed unmistakably its pleasure by stopping the performance on three occasions: the first being after the Racconta, superbly sung by Kingston; the second after the admirable reading of the aria, "Mi Chiamano Mimi," sung by Miss Sundelius, and the third after the waltz song, beautifully given by Miss Maxwell. The performance, as a whole, was one of the most meritorious of the present season. To dwell upon the work of each interpreter seems at the present time unnecessary. Suffice to say that the cast was praiseworthy and the big success obtained by each artist well deserved.

"LUCIA," JULY 10.

A second performance of "Lucia" gave another opportunity to hear Florence Macbeth in one of her best roles—that of the unhappy heroine, who, before dying has

opportunities to disclose all the equipment of a coloratura in the Mad Scene, and Miss Macbeth made each opportunity count. Mario Chamlee was a well-voiced Edgardo, and Millo Picco a satisfactory Ashton.

"TROVATORE," JULY 12.

"Trovatore" was repeated with the same cast heard at a previous performance, headed by Frances Peralta, Alice Gentle, Morgan Kingston and Millo Picco.

"LA BOHÈME," JULY 13.

Gounod's "Romeo and Juliet" was announced for its first performance of the season with Marie Sundelius, Charles Hackett and many others, but the tenor's vocal indisposition compelled the management to change the bill and a repetition of "La Bohème" was given.

"TOSCA," JULY 14.

"Tosca," with Anna Fitziu, Riccardo Stracciari and Mario Chamlee, was repeated.

"L'ELISIR D'AMORE," JULY 15.

The first performance this season of "L'Elisir d'Amore" was highly satisfactory, as, with one exception, the principals were superb. The exception was the singing of the role of the Sergeant by Millo Picco, who, furthermore, mouthed his words and forgot a few, besides being guilty of several musical errors which might have culminated disastrously had it not been for Papi fishing him out of hot water. Florence Macbeth looked a coquettish, pleasing Adina, which role she sang with great tonal beauty, excellent phrasing and impeccable diction. Miss Macbeth has improved greatly in the last few months and the strides she has made in her art were never in better evidence than upon this hearing. Charles Hackett scored one of the biggest hits of his career as Nemorino, finding, of course, his big chance in the aria, "Una lagrima furtiva," in which he completely electrified his listeners, who showered him with thunderous applause; no ovation has ever been more justified, as he delivered singing that will be remembered. As the Fake Doctor, Vittorio Trevisan was irresistible; his comedy was of the highest sort and his singing of the best. Trevisan demonstrated beyond doubt that, besides a comedian, he is also a singer, as some of his tones would have been appreciated if emanating from the throat of so-called leading basses. While he was on the stage he occupied the luminary spot and was responsible in a large measure in making the performance stand out as one of the most enjoyable of the season. Margery Maxwell, to be sure, had a small part, yet she looked ravishing to the eye and was most pleasant to the ear. As a matter of record, it may be stated that Edward Ziegler, of the Metropolitan, was in the audience. There was much hilarity derived from the braying of the donkey, who brought before the footlights the Charlatan, his trumpeters and his supply of potion. Listening to the laughter of the audience, one wondered where the donkeys were.

"CAVALLERIA RUSTICANA" and "LA NAVARRAISE," JULY 16. The week was ended with a repetition of that new amalgamation, "Cavalleria Rusticana" and "La Navarraise," both given with excellent casts.

RENE DEVRIES.

CHICAGO

(Continued from page 5)

Southern states is even augmented this season. Great interest is manifested in the many interesting features of the Summer Normal Session, among which are the normal classes. The classes in theory and harmony given by

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AMERICAN CONSERVATORY RECITAL.

The American Conservatory is giving a series of fine recitals on Wednesday mornings at Kimball Hall. July 6, Louise Winter and George Smith presented a program of carefully chosen vocal numbers. Both of these artists are adepts in the art of "putting over" songs, a very rare art which accounts for their unusual success. Mrs. Winter's services are constantly in demand, and Mr. Smith, after his great success in the national contest of the Federation of Women's Clubs at Davenport, will be heard frequently next season.

SAMETINI INVITED TO BERKSHIRE FESTIVAL.

Leon Sametini, the widely known violinist, has been invited to play at the next Berkshire Festival in October.

NAME VALUE.

The names of F. Wight Neumann and Wessels & Voegeli are so well known in Chicago and elsewhere that those gentlemen, if such they wished, could present under their local management here artists of international reputation, as well as debutantes, in barns. Not so with some of the other managers; they need draperies. Thus, a hall that was a success under the management of F. Wight Neumann and also under that of the owners of the hall, will be looked upon as an undertaker's parlor under the new management.

JEANNETTE COX.

LaForge-Berumen "Twilight" Musicales

Frank La Forge, the distinguished composer-pianist, and his associate, Ernesto Berumen, inaugurated the first of two twilight concerts at Town Hall on Sunday afternoon, July 17, presenting several of their artist students. Recitals of this kind give the public an opportunity to know and hear just what is being done and accomplished at the La Forge-Berumen studios; a chance to come into direct contact with some of the most promising of native talent; and, finally, it must be confessed, these recitals enable the young artists to try out their talents under the most favorable conditions, an experience that is invaluable.

At this recital there was but one newcomer. The La Forge quartet (Charlotte Ryan, soprano; Dorothy George, alto; Sheffield Child, tenor; Charles Carver, bass) delighted with polished ensembles and solos from Liza Lehmann's "In a Persian Garden." At the conclusion of the program they again sang with splendid spirit two of Mr. La Forge's own compositions, especially and most effectively arranged for them, the "Flanders Requiem" and "Sanctuary." Rosamond Crawford, pupil of both La Forge and Berumen, played La Forge's "Romance" and Moszkowski's waltz in E major, her clean-cut technique, her real musicianship and her freedom from all affectation arousing much enthusiasm. Beatrice Cast, whose high, light voice has all the ideal qualities of a coloratura soprano, acquitted herself commendably in a group of effective French and Italian songs, while Charles Carver, the tall young basso, with the fathomless voice, easily held his audience in an all-too-short group of songs.

The newcomer already referred to was Marguerite Schuiling, a mezzo soprano from Detroit. In physique, voice, temperament, she seems destined for an operatic career. Her one solo, the aria, "O Don Fatale," was sufficient to confirm these impressions. Her voice possesses that rich, at times dark and emotional, or brilliant and exhilarating quality, so essential to the dramatic soprano. It is a voice ideally placed, luscious in tone quality and of the most praiseworthy smoothness. She sings with the greatest ease and makes her low tones carry as readily as her high ones. Her impression upon the audience was immediate and profound; her artistry is sincere and entirely unaffected. There will be another of these delightful "twilight" musicales next Sunday afternoon, July 24.

John McCormack a Knight

Cable advices from Rome state that Pope Benedict XV has created John McCormack Knight Commander of the Order of St. Gregory of the first class. This gives Mr. McCormack the right to be called Sir Knight in official church circles. This unusual honor—there are only two other persons in the United States holding this title—was conferred upon Mr. McCormack in recognition of his services for all forms of charity during the war.

Beutel in New York

Carl Beutel, of Lincoln, Neb., is spending the summer in New York, where he is devoting his time to composition and practice. Although this takes up the greater portion of his time, Mr. Beutel has written a series of articles for the MUSICAL COURIER, entitled "Popular Music and Weeds," which promises to be quite as unusual as its title.

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CORNISH SCHOOL'S NEW BUILDING IN SEATTLE TO BE FORMALLY DEDICATED

July 25 Set for Gala Event—Summer Session Shows Large Enrollment and Varied Activities

Seattle, Wash., July 15, 1921.—There is tremendous activity at the Cornish School Summer Session which has now begun. The various classes are occupying the new building, which has an equipment second to none in the country, but the formal dedication will not come until July 25. It will be made a gala event for that entire week. Invitations have been extended to and accepted by many patrons of art in the Northwest and a series of receptions and attractive programs of music and dancing will vary the social functions of the opening.

The repertory company of Morris Brown and Ellen van Volkenburg opened the little theater of the Cornish School on July 14 with a brilliant production of Shaw's "The Philanderer," given before a representative and enthusiastic audience. The company will play a five months' season, presenting a repertory which will include both modern and classic masterpieces.

Adolph Bolm, the dancer, opened his summer classes this week with his schedule for the season completely filled. Competitions for the two scholarships in this class was strong, the winners being (Miss) Franklin Crawford, of Seattle, and Taynton Thayer, of Tacoma.

Sergei Klibansky will open his Cornish School summer classes for the second season on July 18. His schedule is already filled in advance, as is that of Theodore Spiering, whose master classes will begin at the school on July 25. G. R.

George Reimherr Sings at Martha's Vineyard

Before an audience of about five hundred people of Chilmark, Martha's Vineyard, Mass., George Reimherr recently gave a most interesting recital. It was interesting to see how the people crowded into the one available hall, and, had there been twice as many seats they would probably have been sold out. It seemed as though everyone on the island was hungry for music, and Mr. Reimherr was compelled to respond to numerous encores, among which were included Arthur A. Penn's "Sunrise and You," used as an encore to his "Smilin' Through," and Frederick W. Vanderpool's "Songs of Dawn and Twilight," "The Want of You," also Keith Elliott's "Spring's a Lovable Ladye," a song which Mr. Reimherr has been using for years, always with good results. The enthusiasm at this recital was so great that preparations have been made to give another recital there during the summer.

Estelle Liebling Visiting Mme. Galli-Curci

Estelle Liebling is spending a week as the guest of Mme. Galli-Curci at Highmount, N. Y. (in the Catskills), where the latter has just arrived after motoring from Minneapolis with her husband. Mme. Galli-Curci is so enamored of the Catskill atmosphere and romantic scenery that she has bought 100 acres there and intends to build a summer home between Highmount and Pine Hill.

OBITUARY

Joseph Schreurs

Joseph Schreurs, a member of the Chicago (Thomas) Orchestra since 1887 and solo clarinet for many years past, died at his summer home in Highland Park on Friday, July 15, after an illness of only three days. He was playing at Ravinia Park at the time of his death. He was one of the finest clarinetists of the day, a true master of his instrument. Schreurs was born in Belgium in 1862, coming to this country in 1885 and joining the Thomas Orchestra only two years later. He is survived by a widow, Emilie, and three daughters and one son, the eldest child being only eleven.

Augustus H. Leibert

Augustus H. Leibert, of Bethlehem, Pa., was struck by an automobile on June 2 and killed almost instantly. Mr. Leibert was well known as leader of the Central Moravian Church Trombone Choir and also as a historian. He won much fame for himself and his choir in connection with his activities at the Bach Festivals.

HERMA MENTH

Brilliant Pianist



NEW YORK—What she offered gave the impression of a wonderfully talented young artist of abundant temperament and force.—*New York Tribune*.

Miss Menth made a deep impression as a virtuoso, and as an artist, found her audience responsive from the moment she began to play until the last encore was given.
—*New York Telegraph*.

CLEVELAND—Herma Menth's skill is something remarkable, and she plays with ease, grace, delicacy and charm that not only please, but amaze. Her program was made up of numbers in which she excels, and the speed with which her fingers moved over the keys, and the purity of her trill, her finish of phrase and intelligent and well graduated climaxes, received the unbounded admiration of those that understood the difficulty of all that she did.—*Cleveland Press*.

ST. LOUIS—Herma Menth—a Wonder of the Piano. Herma Menth is unquestionably master on the piano and her life is on the concert stage. Her wonderful technique is rendered with perplexing effect. No wonder that her audience was spellbound and gave a hearty and tremendous ovation for the rendition of Liszt's E flat concerto, which ought to inspire her to future triumphs.—*St. Louis Post*.

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Columbia University Concerts

SIXTEENTH CONCERT, JULY 11.

Wagner, Mozart, Rubinstein, Meyerbeer, Bach, Godard, Romzak and Goldman were the composers represented on the program which the Goldman Concert Band gave on the Green of Columbia University on the evening of July 11. Each number was given in the same finished manner which always characterizes the work of this organization. Special mention should be made of the fine effects obtained in Rubinstein's "Kammenoi Ostrow." Of course there were numerous encores, including Gounod's comic "Funeral March of a Marionette," Bagler's "National Emblem" and Goldman's "Columbia March." Ernest Williams was the soloist, and chose for his programmed number Godard's "Berceuse" from "Jocelyn." One of his encores was the effective "Trumpeter of Sackingen," in which he shared applause with P. Perrella, euphonium player.

SEVENTEENTH CONCERT, JULY 13.

The program for July 13 was an unusually interesting one, including as it did excerpts from "Lohengrin," two charming numbers from MacDowell's "Woodland Sketches," and Sinding's "Rustle of Spring" which was particularly effective played outdoors in the beautiful setting furnished on the Green of Columbia

University. Other numbers on the program were Meyerbeer's brilliant "Coronation March" from "The Prophet," Nicolai's popular overture to "The Merry Wives of Windsor," Tchaikowsky's delightful valse from the "Sleeping Beauty" ballet, and "Reminiscences of Offenbach," arranged by W. Winterbottom. There also was a cornet solo by Ernest S. Williams, who always is well received at these concerts.

EIGHTEENTH CONCERT, JULY 15.

Despite the threatening weather a large audience attended the eighteenth concert, which, in order to accommodate all, was held on the Green. The program arranged by Mr. Goldman for this occasion contained four Wagner numbers: "Emperor" march, prelude to "Lohengrin," "Ride of the Valkyries," as well as "Wotan's Farewell" and "Magic Fire" music from "The Valkyrie." Herold's "Zampa" overture, aria from "Samson and Delila," waltz from "Hänsel and Gretel," and "Hallelujah" chorus from "The Messiah."

Mr. Goldman and his excellent band received spontaneous applause for the fine rendition of the Wagner numbers. Following the "Ride of the Valkyries," the members of the band were obliged to arise to acknowledge the sincere applause bestowed upon them. In addition to the program numbers Mr. Goldman gave as encores "Stars and Stripes," Sousa, and "Columbia March." Goldman, Frieda Klink, contralto, sang charmingly "Mon coeur s'ouvre a ta voix" from "Samson et Dalila," Saint-Saens, and as an encore gave an aria from "Carmen;" this latter number had to be repeated.

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MARIE RAPPOLD,

Who will feature four of Mana-Zucca's songs on her programs next season. (Photo by Mishkin.)



McCLURG MILLER,

Who, in 1918, completed a comprehensive course of study with Alfredo Martino of New York and has been teaching successfully in his home city of Pittsburgh, Pa. In addition to his work in Pittsburgh, Mr. Miller has a large class in Connellsville, Pa., where he spends two days each week, numbering among his pupils many of the church soloists of that city. Mr. Miller's voice is a rich baritone. As an excellent example of Mr. Martino's teaching, he is well fitted to illustrate his views on correct tone production to his own pupils. Mr. Miller's knowledge of the old Italian classics has led more than one teacher and professional singer to engage him as a coach for the study of these works. After hearing some of Mr. Miller's pupils sing, Mr. Martino engaged him to assist in teaching the large special summer class which is being held during July and August at the Martino studios on Riverside Drive and which includes students from all parts of the United States.



SCHUMANN-HEINK IN OSAKA.

The celebrated contralto is kissing the little daughter of the manager of the Osaka Jiji Shinpon, the newspaper under whose auspices the two large concerts there were given.



OLGA CARRARA,

Dramatic soprano, who has been engaged to sing "Cavalleria Rusticana" and "Trovatore" in Baltimore during the next few weeks, singing later on tour with the Scotti Grand Opera Company.



MONUMENT TO JOHANN STRAUSS.

The first picture to be published in this country of the new monument to Johann Strauss erected by his native city of Vienna. The monument was dedicated on June 26 by the President of Austria, Dr. Hainisch. It stands in the Stadtpark.

NAMARA'S TRIUMPHANT RETURN.



NAMARA IN HER NEW MONKEY FUR COAT.



When the giant leviathan, Olympic, docked last week one of the first to trip buoyantly down the gangplank like a breath of the salt sea was Marguerite Namara, the operatic diva, wrapped in a monkey fur coat that bespoke the "dernier cri" of Paris. Yes, her concert debut in London had

been a great success. Had we seen the papers? England had been awfully good to her and she could hardly wait to go back again in August for an early fall concert season before her engagements started. When was she to sing at the Stadium? She had enjoyed it so much last summer on her various appearances there, especially on the closing night of the season when she had been chosen out of all other soloists who had appeared during the summer for the gala performance on the final night of the open air concerts. Here a representative of the Chicago Opera Association elbowed his way through the crowd—Namara has just come, too, from having an interesting meeting with Mary Garden in Paris—and this interview was ended. (1) Left to right: Dr. Hunt, golf champion from the South; Namara; Chick Evans, golf champion; Mrs. Rangh, of St. Louis, and Guy Bolton. (2) Namara autographing photographs for friends on board the steamship Adriatic the last day of the voyage the morning after the ship's concert where she sang and \$1,360 was collected in addition to \$340 for autographed photographs of the singer. Chick Evans may be seen leaning over Namara's shoulder, waiting his turn.



THE NATIONAL
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One of the attractions of the National American Music Festival, to be held at the Elmwood Music Hall, Buffalo, N. Y., October 3-8, 1921.



TED SHAWN

In his costume for his American Indian dance. The picture was taken in Yosemite National Park, with a real bear cub.



SONYA MEDVEDIEFF.

Soprano, photographed in the garden of the Galvez Hotel at Galveston. Miss Medvedieff and her company have just completed a most successful coast to coast concert tour.



JAMES G. MACDERMID.

The Forster Music Publishers have secured this noted composer's copyrights and he has agreed to write exclusively for that house for a term of years. Is it any wonder then that "Mac" plays golf, baseball and swims now and is having the time of his life?



"MISS BOBBY" BESLER.

Looking very "sad" (?) over the memories of a remarkably successful season and the prospects of an unusually interesting vacation, a portion of which she is to spend in Alaska, if all goes well. This picture was "snapped" on the roof of her studios down in Greenwich Village the day she started for Iowa where she made an appearance before the biennial meeting of the N. F. M. U. and scored a real success, as the enthusiastic notices testify. Upon returning from Alaska, Miss Besler hopes to spend a little time on the Pacific Coast and will then hasten from Portland, Ore., to Portland, Me., where she is booked for two engagements the end of August.



THE ATTRACTIVE NEW YORK STUDIOS OF JOHN WARREN ERB.

In one of the pictures Mr. Erb is to be seen sitting at the piano, and with him are two of his artists—Vida Milholland, dramatic soprano, and J. Steel Jamison, tenor. Mr. Erb came to New York in the fall of 1918, and therefore now is completing his third season as conductor, coach, builder of singers, and accompanist. He has won much approbation for the splendid work he has accomplished in connection with the Oratorio Society of the New York Christian Science Institute, of which he is conductor. Among the singers coaching with Mr. Erb mention might be made of Maude De Voe, soprano, Springfield, Mass.; Vida Milholland, who has appeared successfully in New York many times during the last few years; J. Steel Jamison, tenor soloist of Emmanuel Baptist Church, Brooklyn, and who appeared as soloist with the Madrigal Club and scored in a performance of "The Messiah" at Carnegie Hall, etc.; Zoe Park, contralto soloist at the Church of the Ascension, New York, and who now is appearing for the summer in a Redpath production of "Pinafore"; Ellmer Hoelzle, tenor soloist and community chorus leader, Wheeling, Va.; Ralph Zerker, baritone, director of the voice department at the State Normal School, Boise City, Idaho; Marion Kener, soprano soloist and choral conductor, Buffalo, N. Y.; Esther Wendell, soprano soloist and choral conductor, Albany, N. Y.; Alice Madden, soprano, Dobbs Ferry; Fannie Albertson, soprano, Tyler, Tex. The list of artists that Mr. Erb has accompanied in concert and recital since he has been in New York is such a long one that space exigencies forbid enumerating them here. He has been official accompanist at the Lockport Festival for several years. (Photos by H. Shobbrook Collins, New York.)

Mana-Zucca's "In Youngsterland"

With the fetching title, "In Youngsterland," the Boston Music Company has just put out a book of "fourteen little songs for little singers," by Mana-Zucca, which is an example of good taste in the art of printing and binding. The title page describes the contents as "Fourteen Jolly Rhymes Set to Pretty Tunes," by Mana-Zucca, and the title page does not exaggerate. The jolly rhymes are indeed jolly and the tunes pretty, with catchy melodies, pleasant to sing, and accompaniments which are very simple but nevertheless distinctly musicianly, with many a clever touch. Some of the songs are hardly to be sung by "little singers"—for instance, the "Sleep, My Darling," but they would be thoroughly enjoyed by little folks when sung to them.

This new collection will be heartily welcomed by the many singers who are making a specialty nowadays of singing to audiences of young people. There are some real gems, showing how a clever writer can accomplish the finest results through the employment of simplest means, as, for instance, in "The Disappointment," dedi-

cated to Rosa Raisa. Each one of the songs, in fact, is dedicated to some well known singer or some little friend of the composer's.

The illustrations and the cover by Caroline Thurber are as tasteful as is everything else connected with the book. The titles of the songs are: "The Giraffe," "Polly Wog,"



MANA-ZUCCA,
American composer.

"Mystery," "A Fable," "My Sore Thumb," "The Nicest Fruit," "Sleep, My Darling," "The Porcupine," "Gossip," "The Disappointment," "Goodness Gracious," "It All Depends," "Little Polly Paul," "Daddy's Little Boy," and the verses are by such well known writers of light rhyme as Burgess Johnson, John Harwood Bacon, Elsie Jean, Mabel Livingston, Frank and Arthur Troostwyk.

Conditions of the Prix de Rome Award

In reply to an inquiry by the MUSICAL COURIER, Roscoe Guernsey, executive secretary of the American Academy in Rome, 101 Park Avenue, New York, courteously furnished the MUSICAL COURIER with the following information:

"In reply to your letter to Mr. Mead with regard to the Prix de Rome in Music, I beg to say that the daily papers

failed to include in the announcement all the information that was supplied. However, the terms of the yearly competition for the Prize are not yet fully determined but will be announced later. It is expected that a Fellow will be sent over next autumn. The jury for the selection is to be composed of persons eminent in musical composition or criticism, but the members of this jury have not yet been named. To be eligible for appointment as Fellow one must be a musician of exceptional promise already thoroughly trained in technic, a man who has given evidence of creative power by original composition.

"Probably not much will be done in the matter of completing all the details until Prof. Felix Lamond returns in late August from Rome, whither he has gone to make necessary preliminary arrangements.

"Please note that the papers erroneously stated that Mr. Lamond was director of music at Columbia University. He was formerly organist at Trinity Chapel and director of the Trinity School of Music and lecturer in music at Columbia University.

"We shall be pleased to supply you with the information desired as soon as it is available."

The MUSICAL COURIER will publish this information immediately upon its receipt.

Nora Ritter Scores with Harms' Songs

Nora Lucia Ritter, dramatic soprano, was the soloist last week with the Dennis Hotel orchestra at Atlantic City. Her program included operatic arias and two very popular ballads—"Love Sends a Little Gift of Roses" and "Deep in Your Eyes." These selections have been exceedingly well received by soloists throughout the country and make most acceptable numbers in a group of English ballads. Both are published by T. B. Harms, Inc. Miss Ritter is one of the popular local soloists in Atlantic City. She is also the soloist in the First Presbyterian Church and the Beth Israel Temple, and is busy with studio work and concert engagements.

Three Fine Artists in Stamford Recital

The beautiful home of Mrs. Edward C. Hoyt in Stamford, Conn., was filled with music lovers on a recent Wednesday for the recital given by Carolyn Beebe, Harold Land and Herbert Soman. Mr. Land, baritone, of St. Thomas' Church, New York, was in his usual fine form and supplemented his two groups of songs with encores, charmingly accompanied by himself. Three sonatas by Corelli, Schumann and Dvorak were given musicianly interpretations by Miss Beebe and Mr. Soman, pianist and violinist. The ensemble and finish of these two artists was that which is synonymous with the name of the New York Chamber Music Society, founded by Miss Beebe and of which she is the pianist. Mr. Soman was a member of the society two seasons ago.

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ARE OPERA SINGERS MUSICIANS?

"I notice in a recent number that the names of musicians born in the month of February, remarked that Caruso, Farrar and Mary Garden are 'a great trio to head the list.' I do not know the musical attainments of these particular artists, except that one of them has a wonderful voice; but, as a rule, are opera singers classed as 'musicians'? I have always been told the contrary.

The definition of the word musician as given in the latest dictionary, the Twentieth Century, published in England, is: "One skilled in music; a performer of music," but adds to the latter definition the unpleasant word "obscure." Therefore a performer of music, formerly a musician, is no longer one. So from this we are to believe that a musician must be skilled in the art, and therein lies the whole meaning of your question. Many opera singers are skilled in singing, but do not know anything whatever of music! The word musician seems to be used in a remarkably broad sense, many who are not "skilled" being alluded to as musicians because they can play an instrument badly or sing worse. Some years ago one of the most applauded singers on the concert stage was so far from being a musician that every song or aria had to be taught to her note by note; when she had acquired the music, she sang to the delight of thousands, but knew nothing whatever of music! It is not probable that there are many of that kind today, for sight reading is asked for by so many leaders that at least a superficial knowledge of music must be shown. Was it not last season that one of the opera singers sang a role from the book, reading the music as the opera progressed? Are there not a number of singers who can and do play their own accompaniments when singing? They must have a knowledge of music that makes them "skilled" enough to do that. That there is often great ignorance must be conceded; the writer was at a concert in London where the accompanist played the song through in 4-4 time, the singer keeping to the music in her hand which was 3-4 time, which made a performance that was remarkable for what the musician, in this case the accompanist, did not know; nor could it be said the singer was "skilled," for she did not appear to discover anything wrong; in fact they both appeared perfectly satisfied with the performance.

If all the people unskilled in music were eliminated, how many would there be left? A vocal teacher in the west, wishing to show the proficiency of a pupil, requested some friends to hear her in oratorio. "For which she was especially adapted," according to the instructor. When "I Waited for the Lord" was sung at such a rapid tempo that it was all the girl could do to catch her breath, the listeners decided the teacher was not a musician and knew nothing of what she was talking about. But this is a much vexed question you have asked, and there will probably be many different opinions on the subject. If a singer has a bad diction, can he be called "skilled" in music?

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MANUEL GARCIA.

"Is it true that Manuel Garcia had a sister who was a celebrated singer? Was he not a teacher? Was he Italian? Did he ever visit this country? Thank you for answering my questions."

Manuel Patricio Rodriguez Garcia was Spanish, having been born in Madrid in 1805, and he died in London in 1906 at the advanced age of 101. As is the case in many instances, the ages of well known people vary according to different authorities. In the account of beginning of opera in this country the statement is made that he died when "nearly ninety-nine years of age." Baker, in the Biographical Dictionary of Musicians, says specifically he died at the age of 101.

Garcia had a sister who was indeed a celebrated opera singer, Mme. Malibran. In 1825, Garcia came to this country, accompanying his father who was also Manuel Garcia, a famous tenor of the day, and his sister Mme. Malibran; they remained for a considerable time. Manuel Garcia was then singing in opera, a bass, and was intended for the stage, but in a few years he became a singing teacher in Paris. In 1850 he went to London, which was his home after that. The name of Garcia in the world of music was one that stood out most prominently wherever spoken. He invented the laryngoscope—now in universal use by doctors—to assist him in acquiring knowledge of the throats of his pupils.

OPERA ABROAD.

"Recently there was a statement made that someone had come to this country from Paris in order to raise funds to start an opera school in that city, to train American singers 'more seriously' than could be done in this country. Do you think that opera in Paris is on the same level as we have it here? My experience was that the opera at the Grand Opera House was very bad, quite below the standard set by our opera companies."

The Information Bureau is of the opinion that opera in America is on a far higher level than anywhere else, and particularly so of what is given in Paris. No great singers have appeared there even before the war, which is the way of judging. Many years ago, it was different and there were names to "juggle with," but nowadays no one can accuse Paris of being a musical city, those who were heard at the opera being mostly fourth or fifth rate singers, who would not have been allowed to appear in any opera company here. All the best and "greatest" singers in the world are heard right in this country. The Americans know good music and singing and will have it.

Even in London where there is a superabundance of music, there is no opera at the present time, and when there is a season at Covent Garden, the "big" singers are not engaged, the excuse being that they are too expensive.

Here, if a young singer is ready for an operatic engagement, there are many companies for her to join; there is a chance for her, but what chance would there be in Paris? None, as the Information Bureau sees it; Grand Opera does not want anyone but "friends of the management" so to speak, while the standard of singing as heard from "the front" is not one to be followed. Stay at home prospective opera singers! Get your training here—the best in the world!

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MUSIC ON THE PACIFIC SLOPE

NEW CREDIT SYSTEM IN OREGON SCHOOLS

Teacher Must Hold State Certificate—Jean Knowlton Recital—O. M. T. A. Picnic—Notes

Portland, Ore., July 3, 1921.—New regulations for music teachers who desire their students to receive outside credits in the high schools of Oregon, have just been promulgated by J. A. Churchill, state superintendent of public instruction. Teachers who desire to recommend students for music credits must hold a state certificate. Applications for such certificates must be made upon the form provided for the purpose, obtainable at the office of the superintendent, Salem, Ore. The form must be carefully filled out and sworn to before a notary public. Teachers who desire to take students for credit in September must file their applications each year before July 1. The result of the application will be made known to the teachers applying, immediately after August 1. Applications for February semester must be filed not later than December 1, in each year. Reason for rejection will be sent to unsuccessful applicants.

JEAN KNOWLTON RECITAL.

Jean Knowlton, Chicago soprano, was heard in recital at the Little Theater, June 30. She sang with much taste and imparted to each song a sincerity which was arresting. The well balanced program contained two charming works by Dent Mowrey, of New York and Portland. Miss Knowlton was showered with flowers and applause. Constance Piper furnished sympathetic accompaniments.

THE O. M. T. A. PICNIC.

The Portland district of the Oregon Music Teachers' Association enjoyed a delightful excursion on the Willamette River, June 30, about 200 attending. The committee in charge of the excursion was made up of Mrs. Paul Petri, chairman; Helen Calbreath, Mrs. Clifford Moore, Martha Reynolds, Frances Sheehy, Otto Wedemeyer and

Frederick W. Goodrich, president of the Oregon Music Teachers' Association.

NOTES.

One hundred and thirty-five members of the Whitney Boys' Chorus, Rev. H. E. K. Whitney director, left this week for San Diego, Cal. Five large passenger automobile trucks and a number of touring cars were filled with the happy boys. Concerts will be given along the way. The boys will return to Portland, September 1.

Helen Harper, a pupil of Franck Eichenlaub, appeared in recital at the Hotel Multnomah, June 27. The young violinist disclosed a pleasing tone and considerable skill. She won a cordial reception. Jean Harper, pianist, assisted. She, too, was warmly applauded. Beatrice Eichenlaub added valuable support as accompanist.

The Society of Oregon Composers, Emil Enna president, recently presented to the State Library a large number of Oregon compositions. J. R. O.

MUSICAL DOINGS IN LOS ANGELES

Los Angeles, Cal., June 27, 1921.—Under the capable direction of the president, Eva Frances Pike, the meetings of the Los Angeles branch of the Music Teachers' Association are both interesting and valuable, and the attendance is most gratifying. Much business was discussed and disposed of at the June meeting held last Monday evening, and new members were welcomed. The program was given by Long Beach members, and comprised piano numbers by Pauline Farquhar, and an American Indian song monologue, in costume, by Lucy E. Wolcott, with Olive Powers at the piano. Pauline Farquhar is an artist pupil of Abby De Aviret, one of the very successful teachers of the South. She was one of the winners in the young artists' audition recently held, and attained very high rank in the rating of the judges.

John Smallman, baritone, and Axel Simonsen, cellist, are utilizing some of their vacation period in planning a series of concerts for the coming season. This is a combination

which cannot fail to delight audiences. Each is an artist of distinction, and both are well known for the excellence of their work. Mr. Smallman has appeared with the Philharmonic Orchestra and before most of the principal clubs. Mr. Simonsen was a member of the Brahms Quintet, solo cellist of the Los Angeles Symphony Orchestra, and is now a member of the Philharmonic Orchestra.

An attractive dedication program in connection with the great organ recently installed in the new building of the University of Southern California was the presentation of the Choral Union under the direction of Horatio Cogswell. It was heard in Haydn's "Creation" with Isabella Curl Piana, soprano; Raymond Harmon, tenor, and Fred McPherson, bass, as soloists. The chorus was unusually well balanced and sang with fine precision and good tone. Mme. Curl-Piana's firm high notes of crystalline clearness were very effective, and the limpidity of technic was delightful in the two big solos, "With Verdure Clad" and "On Mighty Pans." Mr. McPherson gave a fine account of himself in the sonorous numbers allotted him, singing with smooth tone and a strong dramatic sense. The exquisite quality of Raymond Harmon's voice was never more noticeable than in the tenor solos which suited the lyric style of his voice perfectly. "In Native Worth" was sung with beautiful sentiment, and a faultless diction was one of the many evidences of musicianship which contribute to the delight of Mr. Harmon's singing. J. W.

Prof. Danenberg's Pupils in Recital

The pupils of Prof. E. Danenberg, of Hong Kong, China, who is an exponent of the Effa Ellis Perfield pedagogy, were heard recently in a very interesting recital, which was given in the presence of Lady Stubbs. The press was unanimous in its approval of the playing of the young musicians, one of the critics saying in part: "It was a very high standing of merit that was attained, giving unmistakable evidence of the thoroughness of the training which the pupils have received."

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ORGANISTS' CONVENTION IN PHILADELPHIA, JULY 26-29

The hospitality of Philadelphia will be extended for the first time to the National Association of Organists, which holds its fourteenth annual convention at Wanamaker's, July 26-29. Organists have always had a high standing in that city; thirty years ago the first American group of advanced players was formed there in the American Organ Players' Club. In 1896 the American Guild of Organists was formed, but the youngest body, the National Association of Organists, was the first to hold conventions where all organ problems were touched upon, and eminent players heard. The first was in 1908, at Ocean Grove. Since then various cities, from Portland, Me., to Pittsburgh, have been selected.

There are three outstanding features of this convention: the practical talks on organ tone and construction, the recitals, and the round table conferences on the vocation of the organist. Realizing the great need for more practical knowledge of the organ, a series of demonstrations of tone and mechanism will be given by Ernest M. Skinner, William E. Haskell and Herbert Brown. The intricacies of the great organ at Wanamaker's will be revealed under Alexander Russell's guidance, and, following a supper to all delegates, at which Rodman Wanamaker will be host, Charles M. Courboin, the Belgian virtuoso organist, will play that splendid instrument for the delegates and the general public.

The members may also have the unique opportunity of hearing organ music by wireless telephone, played 350 miles away on the Carnegie Institute organ at Pittsburgh. The organist, Charles Heinroth, has successfully employed this wonderful device, being easily heard at long distances, and it is expected that Wanamaker's receiving station will bring the sound of this organ to the entire audience.

Albert Riemenschneider, James R. Gillette, Arthur B. Jennings and other well known recitalists will be heard in the series of six organ concerts in churches and at Girard College, and the members will learn the uplifting possibilities of the organ with moving pictures, William Klais at the instrument. The much neglected field of organ blowing is to be covered by a visit, and lunch, at the Kinetic factory.

The ideals of organists, their difficulties, and their possibilities of greater service, will receive equal attention in the papers and discussions. A most attractive pilgrimage to Valley Forge has been planned for the last day, during which a special organ tribute to the nation's dead will be rendered by Philadelphia organists and others. A banquet will be held in the Musical Art Club, and also one on the lawn of the Presser Home for Retired Music Teachers.

This outline shows what a feast is in store for all organists and friends who can attend even a part of the convention. The sessions, except the business meeting, are open to all lovers of music. The association, which exists to promote good feeling among organists and good fellowship with the co-related ministries of song and exhortation, has worked hard to make this convention really helpful. Philadelphia, her great merchant, Mr. Wanamaker, and the American Organ Players' Club, have provided a cordial welcome, and there is no doubt of a record attendance, not only from the surrounding states but also from much greater distances.

A complete advance program will be mailed upon request to Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia, Pa., or R. L. McAll, 2268 Sedgwick avenue, New York

REVIEWS AND NEW MUSIC

Books

(Macmillan and Co., London)

"THE VIOLIN AND ITS TECHNIQUE" By Achille Rivarde

In order to indicate in what manner this valuable little work deals concisely with the essential principles of the art of violin playing the reviewer can do no better than to quote a single passage from the chapter entitled "Interpretations."

"An interpreter is one who succeeds in conveying to his audience some meaning, some idea or feeling, through the music he plays. To play loudly and softly, to observe crescendo and diminuendo, to obey all the composer's indications is not in any sense to interpret."

Nothing could be more true and nothing is more universally misunderstood—and it is this same wise discrimination between the essentials and the mere externals of the art of violin playing that give this book its indisputable value.

Its author deals briefly but intelligently with "The Bow," "Technique," "Vibrato," "Practice" and "Interpretation," and the violinist—even some who consider themselves no longer students—will do well to give the ideas and ideals of Mr. Rivarde his serious attention.

Music

(Boosey & Co., New York, Toronto, London)

"THE SEA GIPSY" (Song) By Michael Head

A robust, descriptive song is this, three stanzas, by Richard Hovey, needing an expert pianist-accompanist to play the score, and a singer of ability to give character to the song. It is a man's song, for he sings:

"I must forth again to-morrow,
With the sunset I must be
Hull down on the trail of rapture
In the wonder of the sea."

The roaring of the foaming billows, the rise and fall of the wash of many waters, all this is described in the piano part. Bravour singing, with lots of dash, are in this noteworthy "sea-song," which is to be had for both high and low voice.

"A LAKE AND A FAIRY BOAT" (Song) By Berta Josephine Becker

A barcarolle in the key of C, the text by Thomas Hood, the music by one who knows voice and piano with running arpeggio accompaniment, much of it played and sung lightly; it is pretty and graceful. In three keys, dedicated "to Mrs. John Bayley."

"FOR EVERY DAY" (Song) By Kennedy Russell

Although not so indicated, this is essentially a church song, with the sentiment to "Teach me how to live, and how to pray, and how to give a little joy for every day." (Text by Fred G. Bowles.) Although the poem is of religious sentiment, the music is not, for it is in popular song style, with regular sequence, and a fine climax at the close. In four keys, so suitable for all voices.

A GENERAL EDUCATION FOR MUSIC STUDENTS

(Continued from page 23)

the sake of laboring at an art for which they have no genius.

The possession of a good voice, or a certain amount of musical facility is not sufficient to warrant the setting aside of the economic side of life. But this same talent or desire for musical expression should serve as a powerful incentive to earn money and op-

portunity for its indulgence without penalizing friends or an innocent public.

The study of music should be more widely encouraged rather than less, but the purpose of that study should be the subject of careful discrimination. The advancement of music needs an increase in the number of amateurs, in the true sense of music lovers. The real lover of music should feed his love by a personal knowledge through individual expression.

In the last six months I have heard over six hundred aspirants to public appearance. The majority of these were merely ordinary students who should never have been encouraged to aim at the goal of publicity. Few of them had even been taught to listen for the message of art, and even fewer had heard it, and yet they all had the impertinence to assume that they could carry that message to the world.

Are the teachers afraid they will lose their incomes

May Peterson Summering in Europe

May Peterson, whose portrait appears on the front page of this issue, is at present summering in Europe, where part of the time she will do some coaching with Jean De Reszke. She will return to New York early in the fall to begin a coast to coast tour even more extensive than the one of last season.

unless they deceive their pupils into thinking that the money expended on study can be recouped from the public? If only more stress were laid on the individual benefit of musical study, there would be more students and those lacking the divine spark of genius would gain much more by their studies if their talents were cultivated according to their worth. If the teachers dare not make this assessment, then there should be an impersonal tribunal to decide this important question. Good voices are almost national assets, but something should be done to prevent the raising of false hopes of public success when the voice is not backed up by musical genius.

Of the hundreds of good voices I have heard this year, few were articulate, and evidence of musical feeling or ability was rare, and yet I suppose all were persuaded that their noise would be acceptable if the right market could be found.

From personal experience of would-be singers, I can say that I think a more sound education in both musical and general culture would be most advisable. If students will persist in trying to sing languages foreign to them, they should be made to realize that a mere coaching in phonetic pronunciation is a totally insufficient vehicle for musical expression. Not that they are much more expressive in their own tongue, for there is much display of a distressing illiteracy in every language. Therefore let the vote be given for a general education in which musical training takes its rightful place as a medium for the expression of culture.

Yours sincerely,
J. LANDSEER MacKENZIE.

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ACROSS THE COUNTRY

Asheville, N. C., July 1, 1921.—Frederick Hall, organist of New York, has arrived in this city to assume his duties as organist at Grove Park Inn. He succeeds in this position Maurice Longhurst, who recently resigned to accept the directorship of the music department of Dartmouth College. Mr. Hall gave his initial recital in Asheville at the Grove Park, June 27. The music room was crowded to its capacity with guests and visitors. The Grove Park recitals have been for a long time a most important part of Asheville's musical life, and keen interest has been felt in hearing the new organist. The favorable impression created by his first program here is a matter of much gratification to Asheville musicians.

Asheville now has a commission headed by Mayor Gallitan Roberts entrusted with the leadership of community development in musical activities. The formation of this commission will doubtless mean much to the cultural life of this city. Among the plans to be taken up at once by the commission is one looking toward the standardization of private teaching of music in the city and elevation of requirements demanded of members of the profession here.

Lake Junaluska, near Asheville, is to become a center of musical and dramatic interest. In the near future several pageants are to be staged there depicting the early history of music, literature and art.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., July 11, 1921.—The annual music contest at the University of Vermont summer school was held July 6. Winners receive courses in piano instruction from Prof. Charles Lee Tracey and Mrs. John W. Nichols, of New York, and winners in voice from John W. Nichols, tenor, of New York. The winners were: (piano) first, Gladys McCabe, of Burlington, pupil of Sister Fadella of Mt. St. Mary Academy; second, Mildred E. McBride, pupil of Mrs. A. T. Arkley; (voice) first, Stella Griffith, pupil of Mabel Jones; second, Margaret Whittemore, pupil of Alice McIlvaine; honorable mention, Gladys Smith, of

Cliftondale, Mass., pupil of Gretchen Scofield, of Boston. The judges were: Mrs. W. H. Crockett, Mrs. C. C. Adams and Ernest Dawson Leach, piano, and Nellie Braley, Mrs. W. J. Pitts and W. J. Cota, voice.

The Music and Dramatic Club of the University of Vermont summer school has organized as follows: president, Prof. B. Holmes Wallace; vice-president, Beryl Harrington; secretary, Edith McGovern; treasurer, Kenneth Forbes; chairman of the dramatic committee, Clare Dudley Buck; chairman of the musical activities, John W. Nichols.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, June 28, 1921.—A large audience was delighted with the song recital given by Ethel Manly Long, coloratura soprano, at the University Chapel, under the auspices of the Italian Club. Mrs. Long has established herself in Central Ohio as the leading coloratura, and her operatic arias did much to further her reputation. The most distinguished offering was the "Mad Scene" from "Lucia," which was sung with flute obligato played by Emil Minnichbach. The number was sung with delightful flexibility and displayed the remarkable range of the singer's voice. Three Italian songs, two by Tosti and one by Veracini, aroused enthusiasm and revealed her admirable diction. A group of bird songs, sung with graceful fluency, were charming, and the final group—songs in English—were notable for the depth of feeling and style of interpretation which was given to them. Mrs. Long's recital was so successful that she was immediately reengaged by the Italian Club for a concert in the fall. Edwin Stainbrook, at the piano, was a tower of strength. He also contributed two solo numbers: "Summer," by Rarintone, and "Concert Etude," Smith, played with accuracy and in a beautiful manner.

June is an active month for the studios; each is busy with student recitals. Bertha Brent, of the Morrey School, presented the following pupils at the studio: Clara Louise Gockenbach, Virginia Bates, Mary Rodenfels, Frances Southard, Helen Sheldrick, Bobby Crawford, Dorothy Gockenbach, Anna May Reed, Persis Murphy, Corinne Johnson, Marie Drugan, Sarah Brown, Betty McCord, Florence Hughes, Mary Maher, Margaret Catlan, and Elizabeth Guthrie.

Pupils from the class of Helen Frances Mohr, who were heard in a recital at the Desher, were: Thelma Schoonover, Louise Shockey, Elizabeth McCloud, Eleanor Torbert, Thelma Kent, Ellen Babbitt, Hazel Davis, Ruth Huddle, Georgina Reiland, Naomi Schreiner, Dorothy Winnard, Helen Noble, Beatrice Torbert, Richard Kinney, James Kinney, Hilda Smith, and Aileen Ruth.

Ella May Smith, who attended the recent biennial convention of the National Federation of Music Clubs, was

elected to membership on the board and was placed at the head of the department of American music. Mrs. Smith has gone to her summer home in Bay View, Mich., and will return to Columbus to open her studio on September 15.

Erie, Pa., July 12, 1921.—Erie Conservatory of Music concluded its eighth season with the annual commencement held June 30 in the chapter house of St. Paul's Cathedral. Seven students were graduated: Mrs. L. D. Bovaird, Pearl Keene, Leslie Sawdey, Marjorie Strong, Anna Connell, Ellen F. Connell and Margaret Konnerth. The first four, graduating in piano and supplementary studies, were heard in the concert, their performance being notable for excellent technical equipment, interpretative values, poise and style. Vocal, violin, dramatic and orchestra numbers rounded out a very satisfactory program, and the all-around good musicianship displayed in the entire performance, in which members of the faculty and students assisted the graduates, placed the performance among the outstanding musical events of the season just closing. Principal Peter Le Sueur arranged the program and presided during the concert. Diplomas were presented the graduates by Rev. Wilford E. Mann, and certificates were presented to about 150 grade pupils.

Assisting the graduates were several well known musicians of the city who are connected with the Conservatory classes and the faculty, including Hildred Thompson, Clara A. Babcock, Harriet Brandeschott, Mary L. Wray, Mrs. H. A. Davidson, Mrs. F. B. Hosbach, J. A. Young, Aubrey Hartman and James Braccini. Classes of Principal Peter Le Sueur, Percival Le Sueur, Winifred Le Sueur, Charles Le Sueur, Paul Cleveland, Miss Babcock and Miss Thompson were represented in the graduation program. Summer school at Erie Conservatory of Music is now in full swing with a large enrollment. In order to stimulate interest in summer vocal work, a vocal contest, with an award of a scholarship of twenty lessons, is offered by Eugene A. Haesener, teacher of voice and director of the choir at Central Presbyterian Church.

Erie Symphony orchestra reelected Prof. Henry B. Vincent conductor for the coming year at the annual meeting. The orchestra and festival chorus participated in the spring music festival. Performance of symphonic numbers and presentation of Coleridge-Taylor's arrangement of "Hiawatha" by the chorus were leading features of the festival which consisted of three concerts. Adelaide Fischer, Clifton Randall and Ralph Thomlinson were soloists.

Marie Miller, harpist of New York and Erie, is passing the vacation at the home of her parents, Mr. and Mrs. John Z. Miller. Miss Miller has just concluded a series of summer harp concerts in Richmond, Va., and in Pittsburgh, in which she was accompanied by Mlle. Gondre, diseuse.

Harry Oliver Hirt, organist of New York, is here for his vacation, visiting at the home of his father, C. F. Hirt. Mr. Hirt will appear here the coming season as accompanist for Merle Alcock, contralto, who is booked on the artists' course.

Announcement was recently made of the booking of Pavlowa and company on the artists' course, the appearance dated for December 13.

Band concerts are a feature of the summer here, with appearances at Waldameer, Glenwood, and downtown parks. The 112th Regiment band, W. E. Ackerman conductor, and Campbell's Concert Band, Charles R. Campbell conductor, are sponsoring the series.

The Erie Moose band, W. E. Ackerman conductor, recently won the \$1,000 prize at the annual National Moose convention in Toledo.

Gertrude Delano, teacher of piano, concluded her season's classes with a recital program of note.

John Kuebler, bass, a pupil of Alice Sloan, gave a song recital recently at the Sloan studio, his program including a group of Handel arias, the prologue from "Pagliacci," selections from Wagner's "Tannhauser" and others. He was assisted by Ruth Ford Finigan, contralto, and Howard Schilken, violinist.

Fitchburg, Mass., June 29, 1921.—The annual "Sing-out" of the graduating class of the Fitchburg State Normal School took place in the school assembly hall, June 27. The annual "Sing-out" is perhaps one of the most enjoyable as well as one of the most impressive of the various exercises of the annual commencement week at the school, the members of the graduating class gathering together for the purpose of singing for the last time, as a class, the songs which they have learned to love during their life at the school. Folk songs, a few of the classics, negro spirituals, old time favorites, and patriotic numbers made up an interesting program which was sung under the direction of Elizabeth D. Perry, supervisor of music at the school, Miss Perry also serving as accompanist. In accordance with the annual custom, the farewell message of the principal, William E. Parkinson, was delivered to the graduates on this occasion.

The annual "Red and Gray" concert of the Fitchburg High School was given in the assembly hall at the school on the evening of June 17, when the combined glee clubs, under the direction of Gwilym Miles, were assisted by Dorothy Parks, soprano, and Ralph H. Westgate, baritone, both graduates of the school. The program was one of pleasing variety and exceptionally well rendered, reflecting credit not only upon the personnel of the clubs but also upon Mr. Miles, supervisor of music at the school. The accompanist of the evening, for both the clubs and the soloists, was Mabel E. Sheddon.

The piano pupils of Jeanette R. McCann, presented an interesting recital at Wallace Hall, June 25, an audience of parents and friends of this popular teacher filling the hall and indicating its appreciation at frequent intervals.

Anna E. Chace, a pupil of Herbert C. Peabody, organist at Christ Episcopal Church, was heard in an organ recital at Christ Church on the afternoon of June 10. A large number attended. The assisting artist was Florence M. Hersom, contralto.

A benefit concert for the war sufferers of Central Europe attracted a large audience to Turner Hall, June 19. The Fitchburg Military Band, under the direction of Angelo Truda, and the Teutonia mixed choir, under the direction of Alfred H. Ritschel of Boston, were assisted by Florence M. Hersom, contralto, and Gustav Ellstrom, cellist. There were also selections by the Teutonia Ladies' Choir.

The new Normal School Orchestra, under the direction of Melvin Lynch, made its initial public appearance at the

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school June 16, in connection with the annual senior play, offering not only the incidental music for the drama but also selections between the acts which indicated that the school is fortunate in having so many splendid musicians among its many students.

Pearl Hill Lodge, Degree of Rebekah, observed its annual guest night, June 21, when the Pearl Hill Ladies' Quartet and the Wheeler Trio, both local organizations of more than ordinary ability, presented the major portion of the concert. There were also cornet solos by Gladys Wheeler and songs by Elmer Atwood, accompanied by Bertha Atwood.

Lillian Nordgren, soprano; Clifton H. Wood, baritone, and Mrs. William H. Lane, pianist, were the artists at a concert given in the municipal hall of Leominster, June 10.

Fort Smith, Ark., July 1, 1921.—Last month was a continuous round of pupils' recitals and concerts. The Southwestern Studios of Musical Art have given a large number of very interesting recitals including programs by Irene Baker, pianist pupil of Elizabeth Price Coffey, assisted by Irene Du Bois, mezzo soprano pupil of Mrs. Coffey; Lucille Miller, pianist, pupil of Mrs. Coffey, assisted by Frances Vaughn, violinist and pupil of Mrs. Bailey; Exene Nixon, pianist pupil of Mrs. Coffey, assisted by Mary McNatt, violinist and pupil of Mr. Derdeyn; pupils of Maurice Derdeyn, at the Carnegie Library; pupils of Hattie May Butterfield, assisted by two of Mr. Derdeyn's violin pupils and one of Miss Eichbaum's pupils at the Carnegie Library; pupils of Pearl Mae Jarrard, assisted by two of Miss Botto's pupils, at the Carnegie Library; spring recital by pupils of the Southwestern Studios at the Presbyterian Church, Van Buren, Arkansas; pupils of Rebecca Eichbaum, assisted by pupils of Mrs. Price and Mrs. Bailey, at the Southwestern Studios; pupils of Rose Botto, at the Carnegie Library; and pupils of Ruth Campbell and Marcella Carter, assisted by pupils of Rose Botto, at the Southwestern Studios. All of these programs were carefully arranged and carried out in a manner that reflected much credit on school, teacher and pupil.

An excellent recital was given by pupils of Kenneth Metcalf, vocal teacher, at the Lutheran Hall. The program was varied and interesting and all of the pupils acquitted themselves well. Those taking part were Hazel Gill, Mrs. Ruffner Hach, George Hasney, Virginia Dobyns, Claud Spracklen, Hanna Bell Rolla (Charleston, Ark.), Mrs. Mark Davis, James Hartshorn, Mrs. Elwin Shipley, Rae Williams and Ben Brochus, accompanist.

Bernadine Jeter and Evelyn Leard, piano; Juanita Jeter, Sylvia Brown and Margaret Corotto, voice, and Bernadine Jeter and Lois Jasper, violin, appeared in the closing recitals at St. Anne's Academy.

Frieda Kusewitt Frantz presented a number of her pupils in a pleasing recital. Those taking part were Edythe Scott, Esther Howard, Gwendolyn Kongabel, Margaret Lorenz, Nelle Hamilton, George Kongabel, Albert Smith, Wilhelmina Mueller, Lucy Grober, Ruby Hardy, Evelyn Mae Dixon, Myrthine Adair, Mary May Ray and Florence Kusewitt, piano, and Henry Martin Steele, Jr., mandolin. All of the numbers showed careful training and were played with well defined rhythm, good fingering and the proper expression of the mood of each piece.

The Fort Smith Concert Club has signed contracts for two concerts to be given early in the autumn—one by Margaret Matzenauer, and the other by Efreim Zimbalist. Fort Smith has long felt the need of just such an organization as this club promises to become, and it is certain that the Fort Smith Concert Club will aid materially in establishing a higher standard of musical activities and in securing concerts of a high order.

Clarence Burg is in Chicago taking a five weeks' course at the Chicago Musical College.

Mrs. Coffey, Mr. and Mrs. William Worth Bailey, of the Southwestern Studios, are also studying in Chicago.

Joseph Hunt, Jr., son of Mr. and Mrs. Joseph Hunt of Fort Smith, is touring Europe with the Harvard Glee Club.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Portland, Ore.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Spartanburg, S. C., July 1, 1921.—Madeleine F. Hunt, who is well known as a teacher of voice in this section, and who for the past year was in charge of the choir at the Episcopal Church of the Advent in Spartanburg, has returned to her home in Toronto, Canada. Miss Hunt never allowed her pupils to practice alone, but required them to sing every note under her personal guidance. She said she learned from her teachers while studying in England and France that the human voice is not a mechanical instrument and cannot be treated as such.

Madeleine Hunt has a superb mezzo contralto voice. At the concerts she gave here she never failed to charm her audiences.

Seldom has an artist appeared in Spartanburg whose work has so thoroughly pleased as has Miss Hunt. People high in music circles came to her for instruction, and under her management the Choir of the Church of the Advent made wonderful strides.

Edmon Morris, dean of the school of music at Converse College for the past several years, and director of the Spartanburg Music Festival, has gone to Fayetteville, N. C., to accept a splendid position which had considerable financial advantages. Dr. Morris will have charge of the Fayetteville Conservatory of Music, which was established in that quaint old city during the period of the World War by a noted Belgian woman. The music lovers of the North Carolina city, coöperating with the leading business men, plan to institute an annual music festival. Considering Dr. Morris' success with the Spartanburg Festival, they made him an offer. The board of trustees of Converse College tried to persuade Dr. Morris to remain in Spartanburg, as did the directors of the Music Festival, but he decided eventually that it would be to his best interests to go to Fayetteville.

To date his successor as dean of music at Converse College has not been named. Dr. Pell, president of the College, is in the field for a man to take charge of the music department of this great institution, which for twenty-five years has been the home of the biggest music festival given in the South.

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J

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Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, Dunning School, 554 Everett St., Port-

land, Ore., June 17.

Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

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Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

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LONDON'S SEASON DOMINATED BY RUSSIANS

(Continued from page 10)

played as interludes. Among these are orchestral pieces by Borodine, Rimsky-Korsakoff, Balakireff, Stravinsky, and Prokofieff—all conducted with particular sympathy and appropriate dash by Ernest Ansermet, whose orchestra, although lacking both in size and finish, nevertheless rises to these occasions to a surprising extent. The orchestra pit of the Princes Theater is not large enough to hold all the instruments, and some of the brasses have literally had to be placed on shelves.

Absolute novelty is not absent from the repertory, and there have been performances of Prokofieff's "Symphonie Classique" and two of Erik Satie's "Gymnopédies," orchestrated by Debussy, exceedingly charming and interesting bits. New works by Poulenc, Auric, Honegger, Milhaud, Goossens, Arthur Bliss and others are to follow.

BALLET IN LIEU OF OPERA.

As for Mr. Diaghileff's ballet itself (whose recent activities have been reported upon from Paris, its permanent center), it is without doubt the outstanding feature of the London season. Without it the dullness of that season, once the most brilliant in the world, would be unbearable. It fills to some extent the gap left by the opera; it is the center of the amusement world, the evening playground of society and the intelligentsia as well. To Mr. Diaghileff this operalike season must, indeed, be a boon, for his theater is almost the only one that is filled night after night. People find the same sort of stimulation here as they used to find in Covent Garden, and the terpsichorean virtuosi—especially the charming Lydia Lopokova, who is the season's star—are objects of the same individual adulation as the vocal acrobats of other years.

The Russian Ballet, apparently conscious of its mission, tries to live up to it by varying and adding to its repertory constantly. It has become the chief vehicle for "modernism" in music and painting in western Europe, and if with its eagerness for the new it occasionally goes awry in its choice, this is not to be wondered at. At any rate it does not lack enterprise and its evenings are full of excitement.

PROKOFIEFF'S CRAZY "BUFFOON"

The most recent of novelties presented here has left London gasping and wondering what we are coming to. It is Prokofieff's "Chout" ("The Buffoon"), which is said

to have caused a sensation in Paris lately. The sensation felt here was largely in one's risibles, for it was as difficult not to laugh at the music (which as music aims to be taken seriously) as it was to be amused at the story, which is supposed to be funny. Prokofieff, as Ernest Newman says, once called the "enfant terrible" of music, has apparently become more enfant than terrible. His music is a series of shallow and obviously meaningless noises and melodic fragments, strung together and super-imposed helter-skelter so as to produce a most ludicrous effect. It seems to us to be the shallowest, most infantile ramble imaginable, which is not even held together by the rhythm, perhaps the one interesting element. The scenery, by the Russian "impressionist painter" Zarinoff, matches the music in its asinine imitation of a grotesquely symbolistic style, which obviously does not belong in the theater. Only the costumes presented a note of real originality and fantastic beauty.

Prokofieff, who conducted the first performance himself, was wildly cheered and presented with a laurel wreath. Apparently there is at present no limit to which a young Russian in London may not go.

DE FALLA'S "THREE-CORNERED HAT"

Similar enthusiasm greeted the first performance of Manuel de Falla's Spanish ballet, "The Three-Cornered Hat." De Falla's music, although modern, is not grotesque, and derives its piquant charm from its relationship to Spanish folk music, still a strange and fascinating exotic to us. It is decorative, colorful, in a sense quite distinct from the French impressionistic one, and highly interesting and varied in its rhythms, which are those of Spanish dances, cleverly combined and interwoven. Its melodic interest is elusive and slight.

The scenery, by Pablo Picasso, although non-realistic and semi-cubistic, had real decorative value, and was fantastic without being crazy. The costumes were fascinating.

The story of this ballet, taken from Alarcón, is the same as that of Hugo Wolf's "Der Corregidor." In this latest version it suffers from condensation and the absence of the communicating word. The pantomime, insufficient to express the "inner processes," often seems meaningless, and the dances, interesting in themselves, appear to retard the action unduly. Hence the ballet, to be enjoyed, must be approached wholly from the musical and choreographic side. The leading role, that of the Miller's Wife, was danced by a Spanish dancer, new to London, Maria Dalbaicin, whose style is in striking contrast to that of the Russians and has therefore the fascination of novelty.

SPANISH DANCERS PROVIDE LATEST SENSATION.

Mme. Dalbaicin is a member of the little Spanish troupe of dancers, singers, and guitar players who have recently joined the Russian Ballet, and who are without doubt the sensation of its present season. Their "act" (for it does smack of the vaudeville) comprises a group of characteristic dances—*poli*, *pas de deux* and *pas de trois*—danced by members of the company in turn, while the rest sit in a semi-circle on a raised platform and accompany them with handclapping, stamping of feet, shouts of encouragement, and weird "singing." Two guitar players (whose

plain tuxedos emphasize the variety of the others' costumes) provide the musical background.

The whole proceeding has something barbaric—sometimes repulsive—about it, but it is so new to us and so vital (because it smacks unmistakably of the soil) that its effect on a civilized audience is positively electric. The nearest to it in spirit might be a negro "shout," which, however, would lack both its variety and its color. The virtuosity of the various dancers is astonishing and the violence of some of their movements most exciting. Falling on the floor with a crash and rising as rapidly is a favorite "step," while some of the movements, again, are almost unappreciable body vibrations, which, their origin hidden by long dresses, baffle one's curiosity. The "Jota Aragonesa" forms a whirlwind finale to the set. The introduction to the whole is the singing of a "Malaguena," by a Mlle. le Minarita, a succession of the strangest roulades, in varieties of tone production—shrilling rather than singing—that would stump any vocal teacher in Europe or America.

Aside from these absolute novelties, the Russian Ballet retains some of its older pieces, such as the Schumann "Papillons," still one of the most beautiful from the point of view of dancing. One of the loveliest items of the repertory are "The Good-Humored Ladies," with music arranged from Domenico Scarlatti; "La Boutique Fantasque," with music from Rossini, and "Children's Tales," a fantastic Russian fairy-tale, with music by Liadov. Besides, there are being revived Rimsky's "Tamar" and Stravinsky's "Le Sacre du Printemps."

ENGLISH WORSHIPERS AT THE RUSSIAN SHRINE.

"Le Sacre du Printemps," by the way, also had its first symphonic performance in England last week under the baton of Eugene Goossens with such success that it is to be repeated in a few days. It is a big work and embodies Stravinsky's strongest claim as a serious composer. In this remarkable concert of contemporary music, by way of variation from the Russian theme, Mr. Goossens conducted Lord Berner's clever "Spanish Fantasy" (is the Spanish leitmotif eventually to supersede the Russian?). Ravel's "La Valse," and John Ireland's "Forgotten Rite," and proved, if nothing else, that he is an extremely able and spirited conductor.

Much of a muchness as all this may seem, I have by no means touched upon all the curves of the Russian wave. Aside from the Russians themselves, the English are worshipping at the Muscovite shrine. A gentleman named Woodhouse is giving Scriabine piano recitals, and Albert Coates, on Monday, repeats the performance of the "Poem of Fire" with Myra Hess at the piano. Surely all that a casual visitor can take away from the London season in the way of an impression is that musically it is very modern and very Russian. Aside from the British Music Society's congress (of which later) I have heard virtually nothing else in the course of a month, and in all that time not a single classical symphony has been played—save the one, so-called, by Prokofieff. CÉSAR SAERCHINGER.

How Donahue Began

When Lester Donahue went to Paris to give his first recital there at the beginning of June, he was interviewed by a reporter of the Paris edition of the New York Herald, and told an interesting story of how he began his career as a pianist. Here it is as related in that paper:

"Mr. Donahue owes his presence on the concert platform to an unusual incident. His parents were friends of Mme. Modjeska, the famous Polish actress, and when he was ten years old she accepted him as her protégé. Two years later M. Paderewski arrived in Los Angeles, while on one of his tours of the United States. Previously M. Paderewski had never heard prodigies play, but he made the exception for the protégé of his lifelong friend and fellow countrywoman.

"The master's nerves were rather bad at the time," Mr. Donahue said in an interview yesterday, "and he was making his tour in a private railroad coach to avoid hotels. He carried a small piano with him in the coach and I did my best on it.

"I was too young at the time to be frightened at playing before such a great master and probably did better than if I had been older and consequently aware of my hypercritical audience. Anyway, after playing, he took me on his lap, and Mme. Modjeska and I had lunch with him in the coach. After lunch he patted me on the head and told Mme. Modjeska to keep me at the piano and that I would 'arrive.' He then told me to play for him again in several years and I did so, and have also played for him several times since."

Louis Graveure's Detroit Series

Just at this moment when many of the local music managers are a bit timid about making contracts and starting business for the coming season, word comes from W. H. C. Burnett, manager for Louis Graveure, that the Graveure series of three concerts at Orchestra Hall, Detroit, opening concert on October 31, will be a great success. The twenty-six boxes are now sold and about half the seating of the main floor and balcony are ordered. Regular single seat prices are being charged and the indications are the entire house will be sold out long in advance of the opening concert. The fact of one artist giving a series speaks volumes for the popularity of Mr. Graveure and his manager W. H. C. Burnett.

Claussen Triumphs at the Stadium

On Sunday evening, July 10, an audience of about 6,000 heard Julia Claussen, mezzo soprano of the Metropolitan Opera Company, with the orchestra in the Lewisohn Stadium at the City College of New York. Mme. Claussen was the first singer to appear at the concerts this season. She sang an aria from "Samson et Delila," the finale from "Tristan," and an encore from "Mignon." After her first number she was recalled seven times, and after her second appearance she responded to even greater enthusiasm.

Song Dedicated to Claire Lillian Peteler

One of Claire Lillian Peteler's recent appearances was at a musicale given at the home of Pearl G. Curran. Included among Miss Peteler's numbers were two by Mrs. Curran, one of which was written for and dedicated to the soprano.

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Vernon Archibald Scores in Winnipeg Recital

Vernon Archibald gave a successful concert in Winnipeg on June 10 of which the appended criticisms are echoes of the impression he created:

"His voice, of admirable quality, was used with fine, enjoyable effect, and in a manner which continued in keeping with the character of each of his songs. He excelled particularly in those songs which called for either a serious or sentimental mood, such as Handel's 'Hear Me! Ye Winds and Waves!' and the Brahms' 'Love Song.' His hearers demanded repetition of Mendelssohn's 'I Am a Roamer Bold,' a good test of agility and clear articulation."—Winnipeg Tribune, June 11, 1921.

"Proving conclusively that he is an artist of the first rank, Vernon Archibald gave a recital last night before a large audience. He has a fine, resonant voice of good quality, particularly effective in lyrical and rollicking numbers. A very effective number was made up of Handel's 'Hear Me! Ye Winds and Waves!' and Mendelssohn's 'I Am a Roamer Bold.' He interpreted the tragic character of the first aria with power, passion and pathos, showing much temperament as well as technical skill. The second was a splendid contrast, and proved a delightful offering, sung with lightness, vivacity, and an infectious rhythm. Two groups of shorter songs further showed his versatility."—Manitoba Free Press, June 11, 1921.

Following his concert, Mr. Archibald went to Alica, Saskatchewan, Canada, where he will remain until about the middle of September, when he will take up his concert work, under the management of M. H. Hanson. He will sing a return engagement in Winnipeg and give a recital in Toronto en route to New York.

Alice Gentle with Catharine Bamman

Catharine A. Bamman announces the addition to her uncommon list of artists the name of Alice Gentle, mezzo soprano. Miss Bamman, who never books an artist merely because he or she can sing or play, but demands that they must be in some sense unique, said, in speaking of her latest artist: "It is because she has such a superb sense of color. She is not only one of the most colorful singers



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ALICE GENTLE,

As Carmen.

I have ever heard, but also she is one of the most colorful personalities. She exudes it. She is like a brilliant Spanish canvas—a Velasquez, Goya or a Sorolla—and what a rare thing this is in this work-a-day world—and how infallibly it attracts.

"Miss Gentle is now making a most striking showing in Ravinia Park, Chicago, singing such great dramatic roles as La Navarraise, Azucena, Santuzza, Ortrud and Fedora. With a scanty two weeks' rest she starts on a transcontinental tour with the Scotti Opera Company. After that we will have to let her catch her breath for at least a month before her next transcontinental tour."

Musicians' Union Troubles Still Unsettled

The situation of the Musical Mutual Protective Association, Local 310, whose charter was withdrawn recently by the American Federation of Musicians, as told in last week's MUSICAL COURIER, is still unsettled. A meeting held July 13 broke up in disorder after wrangling between the faction that supports the action of President Weber of the A. F. M. and the anti-Weber faction, headed by the officers of the M. M. P. A. Another meeting was held yesterday (July 20), too late for an account of it in the present issue.

Previous to the withdrawal of the charter, the Metropolitan Opera management had written to the M. M. P. A. officials asking for a reduction of about 10 per cent. in the union rates for the opera next season, an increase of nearly 40 per cent. having been granted last season. Pending some settlement of the present situation, neither the Metropolitan nor either of the New York symphony orchestras have yet begun to make contracts for next season.

D'Alvarez to Sing in Texas

Marguerite d'Alvarez, the Peruvian contralto, will be the principal artist to be presented by the Schubert Choral Club, Julius Albert Jahn, director, in Dallas, Tex. The concert will take place on February 9, at the Coliseum, and Mme. d'Alvarez will be assisted by the club chorus in several numbers.

A Ballad That Is Popular

"The World is Waiting for the Sunrise" (Seitz), sung by Judson House, tenor, is the feature number on the Strand Theater musical program this week. It is a popular ballad from Chappell-Harms, Inc.



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Musical Comedy - Drama - Motion Pictures

It has been remarkable how the attendance at the theaters has kept up for the past week despite the terrific heat that seems to have nearly paralyzed all activity. There are about eighteen attractions still running, exclusive of the movies, and each one has a semblance of normal conditions. A large majority of these productions will last over until the fall season is well under way.

"The Follies" has been doing surprisingly well, and "Sally" is still keeping the same pace that it has maintained for the last month. Of the eight dramas, all are in a fairly healthy condition (of course, this means as to attendance). The big feature of the week was the opening of George White's "Scandals" at the Liberty Theater.

GEORGE WHITE'S "SCANDALS."

George White's "Scandals," with Ann Pennington heading a large company, is well worth seeing. If the "tired business man's show" is still in vogue, then "Scandals" is all of that. The book, credited to "Bugs" Baer and George White, is interesting and embraces the Metropolitan "doings" of the present day, heightened by humor that at times borders on the risqué. In fact, there are many things that are said and done in "Scandals" that might provoke the irritation of a Blue Law reformer, but judging from the reception that the large and representative looking audience gave the members of the company, it was immensely enjoyed. To begin with, the scenery from the Law Studios is effective, and the costumes, executed by Schneider-Anderson, are in appropriate keeping with the rest of the production, which might well be described as most elaborate. The girls are charmingly attractive, and what is more, many of them can really emit musical sounds. When a chorus is comely but voiceless, much is lost. It is indeed a versatile chorus, for besides the sprightliness of toes, several of the girls proved their skill as ventriloquists, magicians, and vocalists. Again, the chorus of "Scandals" is refreshing.

The music by George Gershwin is at times catchy, but it does not get away from a prevailing sameness of musical comedy melodies. Except for a few numbers—"Sunny South Sea Island," the big hit of the show, "The Flying Dutchman," and "Aunt Jemima's Home Town"—the music is commonplace.

Ann Pennington's admirers were out in full force to see the nimble little dancer, and they were not disappointed. This year, it would seem, Miss Pennington runs to dances that approach the classic. Her Russian dance was spirited and effective, while she scored the biggest success of the evening in the "South Sea Islands" scene. A "Samson and Delilah" ballet in which Miss Pennington and Lester Allen were the principals and which was explained in a highly amusing manner by Lou Holtz, was extremely well liked, as was the "Divorce Court" scene. In George Bickle, Lou Holtz, George Lemaire, and Lester Allen, George White has some real comedians. Vocal honors of the evening fell to Charles King, Victoria Herbert, Lloyd Garret, and Aunt Jemima.

THE "ALL STAR JAMBOREE."

Wednesday night of last week the "All Star Jamboree," with "One Hundred Frolicking Friars," came to the Cort Theater. Owing to the depression in the theatrical field, which creates a condition that finds hundreds of artists unemployed, the Friars' Club organized and sponsored

this Jamboree to give employment to its members. The entire production was under the personal direction of William Collier. It was a most satisfactory entertainment, and in many respects far superior to our average summer revue. While a number of performances have already been given at nearby summer resorts, it is the plan to give numerous other showings in and around New York, particularly at the popular summer colonies. The Friars not only give an excellent show, but the project is worthy of consideration, and undoubtedly the entire affair will prove a financial success. Among the prominent personages taking part are William Collier himself, Frank Tinney, James Corbett, Frank Monroe, Edward Dowling, Will Oakland, and dozens of others too numerous to name. One of the funniest things in the entire program was George Cohan's one-act masterpiece, "The Farrell Case," an excruciatingly witty take-off on our modern melodrama. The opening choruses and patter songs were bright and catchy. A capacity audience greeted the Friars and were most noisy in their approval. It's a good entertainment and surely will succeed.

"ALL STAR IDLERS OF 1921."

The following night, beginning at twelve o'clock, at the Shubert Theater, a combination of members from the Lambs, Friars, Players, and Greenwood clubs gave a performance called "All Star Idlers of 1921," a two-act



Photo © Underwood & Underwood.

MARGUERITA SYLVA,

Who will have one of the leading parts in the forthcoming production at the Belmont Theater of "The Skylark." This will be Miss Sylva's first appearance as a dramatic star. The production is by Henry Stillman. Mr. Stillman was responsible for the artistic success of the past season at Frank A. Vanderlip's private theater at Scarborough-on-the-Hudson.

revue arranged by Will Marrissey. Leon Erroll staged the dances and R. H. Burnside was in charge of the ensemble. Thirty stars took part, headed by Ed Wynn, Tom Lewis, W. Marrissey, William B. Mack. "The Idlers" will cover pretty much the same ground as the "Jamboree," both organizations in the form of benefits. It was well towards daylight before the capacity audience that greeted "The Idlers" left for home.

Perhaps one of the funniest things was called "Fifth Offense," a ballet composed of the entire company. Tom Walsh certainly carried off the honors in this skit. It is not often even at the height of our winter season that a single week holds so much in the way of musical entertainment.

There will be two openings the last week in July, but at the present, it is believed that the real season will begin about August 15, few managers seeming willing to risk the summer months.

At the Motion Picture Theaters

THE CRITERION

A second viewing of the program at the Criterion which is attracting widespread attention and holding that attention with undiminished and constantly increasing favor as the weeks continue, led to more extensive musings on the possibilities in one composition than was possible at the first showing. For instance, when Hugo Riesenfeld produced "Humoresque" at this same theater, he used the famous "Eli, Eli" with a picturesque setting, as one of the features. In connection with "The Golem," he has again taken this prayer of the Hebrew race and in an entirely different manner has achieved noteworthy results. In this latter instance, the curtains part to disclose an old man (Louis Fierce) informing a boy (Minnie Kessler) of the family traditions. As he speaks, a smaller stage is disclosed whereon is shown a family eating. There is some effective singing, done principally by Fred Jagel, tenor, which is interrupted by the king's herald who reads a proclamation expelling all the Jews from the sovereign's realms. The scene fades and the old man continues the story, the scene gradually brightening until one sees the towers of some old-World city, presumably Prague, and discerns a group of weary travellers, who pause in their flight to sing the "Eli, Eli." Emanuel List, basso, and Jean Booth, contralto,

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have the solo parts, as they did in the other production, and together with the Criterion Ensemble cause it to be a number not easily forgotten.

THE RIALTO

"The Conquering Power" proved such a success at the Rivoli Theater that it was moved to the Rialto for a run there last week. The other motion pictures included the Rialto Magazine and a comedy. The overture was Auber's "Masaniello," and, according to the program note, its portrayal of popular fury is so graphic that riots followed its performance in Brussels on August 25, 1830. Marcel Salesco chose for his baritone solo the aria from Massenet's "Herodiade," and the dancing number was furnished by Lillian Powell. There also was an organ solo played by Frank Stewart Adams.

THE STRAND

It was a decidedly icy program which was served to the sizzling patrons who attended the performances at the Strand last week. Not only were the pictures chosen with that object in view but as a matter of fact it was several degrees cooler inside the theater than out—and this at a time when one felt thoroughly exhausted with the effort to keep cool. The feature picture was "The Golden Snare," a screen adaptation of James Oliver Curwood's novel of that name, the settings being in the far North. As usual there was a prologue which for effectiveness and artistic worth was typical of this institution's high standard. The popular Strand Male Quartet—Donald Chalmers, basso; George Reardon, baritone; John Young and Frank Mellor, tenors—sang a rollicking song of the trail, which was followed by an unusually fine interpretation of that old favorite, "In the Gloaming." It all looked cool enough, but the practical mind could not help pitying their fate which made necessary the wearing of fur coats in such scorchingly hot weather. Perhaps this pity was wasted. At all events the singers gave their numbers with a verve and artistic finish which no amount of heat could daunt. The overture played by that excellent body, the Strand Symphony Orchestra, with Carl Edouarde and Francis W. Sutherland conducting, consisted of selections from Victor Herbert's "The Fortune Teller." Its scintillating measures seemed in keeping with the occasion, and the thoroughly commendable work of Ed. Monray, who played the xylophone solo, added to its success. Mr. Monray scored well deserved applause. Lottie Howell, soprano, in the "Butterfly Waltz Song" from Herbert's "Babette," proved satisfactory, both to ear and eye. Dubois' "Fantasia Triomphal" served as the organ solo, played by Frederick M. Smith and Herbert Sisson.

THE RIVOLI

It was the first movement of the "Scheherazade" suite by Rimsky-Korsakoff which opened last week's program at the Rivoli Theater. Frederick Stahlberg and Emanuel Baer, the latter having been recently appointed to the position of assistant conductor, led their forces through the plaintive measures of this work with the unerring instinct of the master hand. And the result was an altogether excellent performance of this popular number. A scenic entitled "The Soul of the Cypress," wherein a dancing dryad enchanted a mere mortal so that he forsook all—even life itself—for her, merged into a dance of nymphs, done in real life by Desha, Vera and Leah with inimitable grace. Preceding the feature picture, "The Conquest of Canaan," with Thomas Meighan in the principal role, Carlo Encisco, tenor, and Zila Simpson, soprano, were heard in Charles Wakefield Cadman's "I Hear a Thrush at Eve," which had been especially arranged by Josiah Zuro. Both singers proved to be well worth hearing, as the hearty approval of their audience testified. A picturesque setting enhanced still further the effectiveness of this number. Always a favorite, Grace Howell, soprano, was recalled

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many times after her artistic rendition of Leo Stern's "Printemps." The organ solo played by Prof. Firmin Swinnen was Henri Bonte's "Chante Seraphique."

EMANUEL BAER THE NEW ASSISTANT CONDUCTOR AT THE RIVOLI

Emanuel Baer has been made assistant conductor to Frederick Stahlberg at the Rivoli, succeeding Joseph Littau, who was transferred to the Rialto after the resignation of Lion Vanderheim. Mr. Baer was born in New York City and received his early musical education here, later going to Vienna. For several years he has been chief assistant to Hugo Riesenfeld in the preparation of special photoplay music.

Mr. Baer is an excellent musician and enjoys considerable reputation as a piano soloist and accompanist.

JULIA GLASS SOLOIST AT THE CAPITOL THIS WEEK

Julia Glass, a young pianist of considerable talent, has been engaged by S. L. Rothafel as soloist at the Capitol this week. Miss Glass is said to be sixteen years of age and already has won a name for herself in the metropolis, having been soloist with the National Symphony Orchestra last season. Her selection for the week is Liszt's Hungarian fantasy.

THE CAPITOL

There was a very interesting and well-balanced program at the Capitol last week. However, one has to admit that Will Rogers in "An Unwilling Hero" certainly has little to recommend it, although there are many scenes that could easily be pointed to as some of the best effects seen on the silver sheet by this artist. The musical program more than offset this. The overture by the Capitol Grand Orchestra, with Erno Rapee and David Mendoza conducting, was the big "Robespierre" overture, Littolf. It was a most impressive moving picture scene that accompanied the playing of this music and as a celebration of Bastille week (it was the storming of the Bastille from "Passion") it was most appropriate. A scenic study of Scotland, "The Bonny Briar Country," showed some lovely glimpses and invariably these selections are interesting as well as of great educational value. The dance number was "Souvenir," with Mlle. Gambarelli and Alexander Oumansky participating. These partners have been dancing continually for several months and almost exclusively offering the big solo numbers, and it is really not fair to criticize their work. But as time goes on, it is noticeable that Mlle. is not varying her dances sufficiently to sustain interest. This in no way reflects on the artistry of either dancer, but a little variety would add considerably to the interest in their numbers.

The big musical selection which followed the Capitol News was a double quartet with Eric Bye and Joseph Sheehan as soloists. This number, "Tuneful Memories," arranged by Mr. Rothafel, consisted of old ballads that never cease to be interesting.

Alys Michot, a newcomer to the forces of the Capitol, sang the waltz song from "Romeo and Juliet." She captivated her audience by the brilliancy of her voice and the finished phrasing that she employed. She is easily one of the most satisfactory singers yet heard with this organi-

zation. There is a great deal of distinction in her work, and she should prove very valuable. Undoubtedly she has been given a contract for her success was immediate.

The comedy was "Edgar's Feast Day." Dr. Alfred Robyn closed the program with an organ selection.

NOTES

Owing to the extreme hot weather from which New York has been suffering, "Snapshots of 1921" has closed for two weeks, to reopen July 25 at the same theater, the Selwyn.

Hot weather has had but little effect on the two Ziegfeld productions. Tickets for "Sally" at the New Amsterdam and "The Follies" at the Globe have been placed on sale eight weeks in advance.

"The Three Musketeers," in which Douglas Fairbanks is the star, will open for an indefinite run at the Lyric on August 18.

Col. Henry W. Savage has returned from Europe. He brought with him Franz Lehar's "The Blue Mazurka" which he will produce this fall.

Pauline Frederick, the popular movie star, returns to the stage in "Fires of Spring."

The film, "Spirit of '76," opens this week after a postponement of several days. It may possibly be forgotten that this was the film that in 1917 resulted in the conviction, under the Espionage Act, of Robert Goldstein, its author. The film was declared to be propaganda. Goldstein was sentenced for three years and fined \$5,000.

S. L. Rothafel arranged a special musical prologue, in celebration of Bastille Day last week. The Capitol Orchestra played the "Robespierre" overture, while the marvelous scene of the storming of Bastille, taken from the film "Passion," was thrown on the screen.

A musical program of unusual value is being presented at the Strand this week. Besides the overture of the orchestra, under the leadership of Carl Edouarde and Francis Sutherland, Carlo Ferretti and Judson House, vocalists, are the soloists. Madeleine MacGuigan, violinist, is an additional attraction. Organists Frederick Smith and Herbert Sisson supply the usual organ prelude.

MAY JOHNSON.

LANGENHAN SCORES IN KNOXVILLE

(Continued from page 16.)

to the pleasure of the recital was the variety of songs presented. Miss Langenhan delighted the audience assembled to hear her. Charming in personality, and with an unusually happy manner, this artist combined these assets with her splendid voice and experience, and wins her hearers and delights them with her singing. Tuesday evening her voice was in excellent condition, and with the excellent support given her by Prof. Frank Nelson at the piano, she offered a very enjoyable program. Her selections were varied and gave an opportunity for her admirers to hear her voice in all its color and brilliancy. Many were heard to remark on the unusual sweetness of her high tones as well as those of the middle and lower parts of her voice.

"One of the most enjoyable numbers she offered was the aria from 'Cavalleria Rusticana.' Her voice was pleasing in this selection and her feeling and interpretation was that of a real artist.

"By special request from those who heard her Monday evening, Miss Langenhan repeated two or three numbers among which was 'Songs My Mother Taught Me.' As on Monday evening, she was gracious and responded to a number of encores. While every number was pleasing and was a treat to her hearers, all seemed to enjoy her singing of Cadman's 'From the Land of the Sky-Blue Water' as much as any number. As an encore number Miss Langenhan sang 'Carry Me Back to Old Virginia,' which was enjoyed by all. She sings this Southern song with much the same spirit and feeling as if she were a Southern woman. As the closing number, she sang 'My Rosary,' which was enjoyed perhaps as much as any selection."—The Knoxville Sentinel, June 29, 1921.

"The second concert, given last evening at the University of Tennessee by Christine Langenhan, dramatic soprano, was even more successful than that of Monday evening. Miss Langenhan was in splendid voice and scored a distinct triumph throughout the program."—The Knoxville Journal and Tribune, June 29, 1921.

Eddy Brown to Play at Ocean Grove

For the first time since Eddy Brown, the violinist, eloped to Greenwich, Conn., some weeks ago with the Polish actress and beauty, Halina Bruzovna, he will emerge from his retirement and appear on the concert stage. It will be a somewhat nervous occasion for the virtuoso, for although the recently made Mrs. Brown, namesake and protégée of the great Modjeska and herself a stage figure in Poland and Russia, has listened to most of the notable violinists of Europe, it happens she has never yet heard her own husband play in concert. For that reason Mr. Brown has agreed to appear at a midsummer concert at the Ocean Grove Auditorium, today, July 21. For this concert Mr. Brown will have as assisting artist Genia Fonarova, the Russian mezzo soprano.

Mme. Clayburgh Sues Her Husband

Alma Clayburgh, the soprano, has just brought four suits, aggregating \$388,969.19 against her husband, from whom she has been separated for some time. The first suit is for "false and defamatory accusations that she claims were made against her by her husband in a suit for divorce, which, it is alleged, he discontinued before it came to trial, thus preventing her from refuting his charges; this suit is for \$150,000 and counsel fees. Another suit for \$150,000 and fees is based on the accusations he is alleged to have made in an answer to a suit begun for her for accrued alimony. The third action is for the defendant's alleged failure to deliver to her certain articles of personal property when they separated, and the fourth for money laid out for payment of a nurse for their son, which the plaintiff alleges the defendant undertook to pay and did not. The suits are brought in Supreme Court of New York.

Myrna Sharlow Married in Italy

Word comes from Italy that Myrna Sharlow, the soprano, formerly of the Chicago Opera, was married there on July 15 to Edward Boring Hitchcock, grandson of a former president of Amherst College. Their engagement was announced some time ago. Miss Sharlow and her husband will remain in Italy for several months. It is her intention to sing in opera there next season.

10,000 to Sing MacDermid's "Land of Mine"

One of the songs selected for the musical program of the Pageant of Progress, now in preparation in Chicago, is MacDermid's popular "Land of Mine." Various groups of singers stationed off the municipal pier and totalling in number some 10,000 voices, will sing this number nightly during the Pageant, July 31 to August 14.

Mrs. E. B. McConnell Moves

Mrs. E. B. McConnell (Minnie M.), the well-known vocal teacher of New York, has moved to 1730 Broadway. Her two daughters, Harriet and Marie, both of whom are her pupils, are meeting with success singing at Rockaway at the Morrison Theater.

Baltimore Enjoying Open Air Opera

Baltimore, Md., is at present enjoying a season of opera at Carlin Park. George De Foe is the impresario and Allen and Fabiani are acting as agents for the enterprise. The season opened July 18 with Olga Carrara in "Cavalleria Rusticana."

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PIANO TEACHERS WANTED.—A well-known college in Pennsylvania needs two teachers for piano for next season. Details on application. Address "S. S. T.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WHEN IN ATLANTIC CITY, the services of Joseph Lilly, accompanist, coach, and instructor of piano, are at your disposal. Reasonable Terms. D 3 Virginia Apartments, 29 N. Virginia Avenue. Phone 2993-M.

WANTED.—The address of Gertrude V. O'Hanlon, formerly manager of musical artists, who resided at 5942 South Park Avenue, Chicago, and who had an office in the Cable Building. Her relatives lived in Minnesota, but letters addressed to them have been returned by the postmaster with the information that the

O'Hanlons had moved out of Minnesota. Address "D. R. S.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED.—An experienced organist desires organ position from middle of September in New York City or vicinity. Address Washington Heights Musical Club, 714 West 181st street, New York.

SOPRANO WANTED for the season 1921-1922 by a concert company. Good opportunity for the right singer. Address "L. S. A.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

WANTED.—Leader for small orchestra of six; young man preferred. Address "L. C.," 810 Broad Street, Newark, New Jersey.

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

Maas-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The National American Music Festival offers a cash prize of \$450 to young American artists who wish to compete in voice, piano, and violin. The contests will be held each morning during the week of the festival at Buffalo, N. Y., October 3 to 8. Those wishing to enter the contest should apply to A. A. Van de Mark, 223 Delaware avenue, Buffalo, N. Y.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

SCHOLARSHIPS.

Theodore Spiering offers two scholarships for the violin master class which he will conduct at the Cornish School of Music, Seattle, Wash., from July 25 to August 27.

The Chicago Dairy Produce seeks "original compositions which are calculated to have an uplifting effect upon

the dairy industry." The composition is to be in the form of a song. Words only may be submitted, or both words and music. Contributions will be passed upon by competent judges, and the awards will be announced as soon as possible after the judges have rendered their decision. The closing date of the contest is not mentioned. The first prize is \$25, second \$15, and third \$10. (See article, page 20, MUSICAL COURIER of July 7.)

The Ithaca Conservatory of Music offers one hundred scholarships valued from \$80 to \$600 each to deserving applicants from any State in the Union, and which will entitle them to instruction for the term of seventeen weeks beginning with the opening of the school year, September 19, 1921, in any of the following departments: Voice, violin, piano, elocution, band instruments and public school music. Further information can be received from George C. Williams, secretary-treasurer of the Ithaca Conservatory of Music, Ithaca, N. Y., before September 1.

A department of musical composition, providing three scholarships, has been added to the American Academy in Rome. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each scholarship. For further information write to William Rutherford Mead, 101 Park avenue, New York City.

A summer scholarship of twenty lessons is offered by Eugene A. Haesener, teacher of voice and director of the choir at Central Presbyterian Church, Erie, Pa.

Pavley and Oukrainsky to Present New Ballets

Andreas Pavley and Serge Oukrainsky, premier dancers and ballet directors of the Chicago Opera, arrived recently from France on the S.S. Lafayette, bringing three new ballets and other choreographic material to be applied in the line of innovation to the various ballets regularly contained in the operas of the Chicago repertory. These ballets and ballet features are the result of their tour of London, Paris, Monte Carlo, Nice and The Hague, in which they witnessed performances of the choreographic contingents of several opera companies as well as the presentations of the Diaghileff and Pavlova Ballets Russe, the Swedish and Danish ballets.

Becoming convinced that the futuristic tendency has been carried to the extreme in this country as well as in Europe, they decided upon renaissance rather than futurism, and in this decision they had the concurrence of

general director Mary Garden, with whom they had conferences in Paris, and who collaborated with them in making selections and arrangements. The three complete ballets which they are preparing to present for the first time during the coming Chicago Opera seasons in Chicago, New York and on tour, are Beethoven's only ballet composition—"Die Geschöpfe von Prometheus" (never given in America)—in which he employed a theme from his "Eroica," with a story of Greek mythology; "La Fete a Robinson," a new conception by Pavley and Oukrainsky, the scene laid at Robinson, the quaint resort in suburban Paris, costumed in the hoop skirt period, with old songs by Beranger arranged and orchestrated for them by Gabriel Grovlez, the contemporary French composer; and another of their own concepts arranged to the Liszt "Les Preludes," an allegory costumed in the style of Botticelli. They will also revive Felix Borowski's ballet, "Boudoir," which they produced for the first time two years ago.

Leginska's Works Score in London

When Leginska made her appearance at Aeolian Hall, London, on June 14, with the London String Quartet, not alone was the public delighted with her playing and compositions but the press was also most favorably impressed as the following comments would indicate:

Leginska is also a composer of excellent technic and ideas. "Three Poems" for string quartet contained some passages that were extremely beautiful, and others that were strikingly effective from other points of view.—London Evening Standard and St. James Gazette, June 15, 1921.

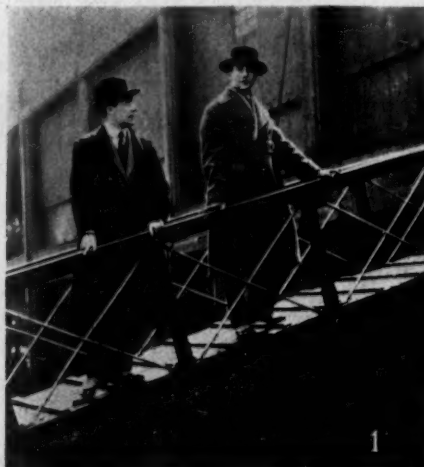
Two piano pieces—"The Gargoyles of Notre Dame" and a scherzo "After Turgenev"—are sensationally ghoulish, and three poems for string quartet are full of the bitterness of existence. It is interesting to discover a pianist-composer whose writing for strings is superior to her writing for piano and whose ideas flow more freely in the string medium. There was no fumbling in the expression of Miss Leginska's acrid and highly-spiced ideas. Some of her patterns—rhythmic and harmonic—were extremely ingenious. By her independence and skill Miss Leginska is certainly a composer from whom something may be expected.—London Morning Post, June 16, 1921.

Harold Henry to Teach in Chicago Until August

Harold Henry, the popular pianist, will continue teaching in Chicago until the last week in August, when he will come East dividing his time between New York and New England until about the middle of September. Then he will go to the Southeast to fill a few concert engagements before sailing for Europe on October 1.



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PAVLEY AND OUKRAINSKY.

(1) Andreas Pavley and Serge Oukrainsky sailing on the steamship Lorraine for Europe; (2) Andreas Pavley in the garden of the Casino at Monte Carlo; (3) Serge Oukrainsky on the road at Monte Carlo.

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